SQUARE DANCING

MAY, 1979

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A Final Word to Graduates

(see page 14)

official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Some years ago there was a schottische dance done in Varsovianna position called "Rochester Schottische." I cannot recall the step sequences (having been an inactive dancer for 20 years). We are dancing again and would appreciate it if someone in the dance world would be kind enough to send us instructions on how to execute this dance.

Ed Gray
30234 Sunset Cres. R.R. #1
Mt. Lehman, B.C. V0X 1V0

Can anyone out there help Ed? — Editor.

Dear Editor:

We began square dancing over 20 years ago and have seen a few things come and go. One thing that has come, but not yet gone, is the indiscriminate use of tranquilizers by some square dancers. Way back when, B.O. and alcohol were about the only taboos. We've been in squares with a call like allemande and

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RED HOT Line

SEVEN CANDIDATES RECEIVE 1979 SCHOLARSHIPS: The current SIOASDS scholarship grants have been given to the following men and women selected from the many who applied for this year's awards. Awards based on each individual's requirements will be either full or partial scholarships to attend a callers' school of their choice in the next few months. Our best wishes to all who applied. We only wish it were possible for us to extend our scholarship grants to include all of you. Here are the recipients selected: Murphy Chang (Taiwan), Kim Davis (Oregon), Danny and Kara Lynn Greenfield (Texas), Bill Jenkins (Missouri), Terry W. Stafford (Louisiana), Marilyn L. Stertz (Nebraska), and Frederick W. Strang (Pennsylvania).

FLASHES FROM HERE AND THERE: The CALLERLAB Convention just completed at presstime has made changes in its Basic Movements lists. A full report on this in the June issue... Revised Basic Movements Handbooks reflecting the changes made are now at the printers. The greatest number of changes will appear in the PLUS Movements Handbook. These will reflect a revised list of Quarterly Movements. Orders are now being taken on all three Handbooks, and will be shipped as soon as the publications are off the press. Back orders will be among the first to be sent out...Results of the first Square Dance Photo Competition will be announced in the July issue. Many entries were received. Relatively few, however, meet the requirements of photos needed for square dance promotional campaigns. Portions of dancers (legs, heads, arms cut off, etc.), non-happy dancers, over or underexposures and some color photos all proved to be problems. Regardless, we thank all those who shared their pictures with us and we'll be using some of them in future issues of the magazine. Those who won awards will be notified by mail.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

May, 1979

THIS IS ALWAYS a *big* month on the square dance calendar. Just check it (starting on page 37) and you'll notice festivals in virtually every area — a salute perhaps to the completion of another year of dancing, a harbinger of the summer hiatus and a reminder that things will get under way again in the fall. The month of May also signals the completion of many square dance learner's groups. Tens of thousands of new dancers will be finding their way out of the classroom and into the clubs. If you can remember back to the time when this happened to you, then you'll appreciate how much your words of welcome, your "come dance with us," will mean to the newcomer. It's a great opportunity to demonstrate the true spirit of friendliness.

To Float A Loan

THE LETTER FROM READER Jack Garber (see "From the Floor" page 55) questioning the effectiveness of the yearly square dance float in the Pasadena Tournament of Roses Parade started us thinking. Like many hundreds of you we have been impressed with the floral square dance display as it headed down Colorado Ave. on New Year's morning. We have also been impressed with the fact that millions of people around the world, making up the year's largest television audience, would be looking on. However, as Garber points out — is the expenditure of $40,000 (more or less) worth it?

The few seconds that the float is on T.V. plus the sometimes limited descriptions given by the announcer may make some viewers wonder if the $40,000 might be spent in some more productive manner. (Reader Garber offers one suggestion.)

It was also pointed out that while a campaign is now under way to raise funds for the 1980 float, considerable money is still needed to pay off a loan on the home of one of the sponsors which was taken out to foot the bill for last January's float.

Except for the fact that we don't like to see any individual penalized financially in his efforts to project such a colorful view of square dancing, we feel that there are many plus factors connected with the float idea. The labor involved in constructing each yearly floral masterpiece is all voluntary. Hundreds of square dancers take part in the assembly and representatives from different parts of the country dance on it during the course of the parade while many others have an opportunity to share in offsetting the financial burdens.

This involvement is important and, as one square dancer employed in the field of advertising pointed out, "One minute's commercial advertising time on the yearly Super Bowl costs upwards of $250,000." For that reason it would seem that $40,000 for a float, even though the exposure is limited, is a drop in the bucket, a true bargain. If you are interested in helping with the float program or want more information, write to John Fogg, Square Dancers of America, Box 2, Altadena, CA 91001. It's a labor of love.

Dance and the Church

THOSE OF YOU who subscribe to the publication, "Christian Standard, "may be aware of the article entitled "The Hidden Hazards of Hoedown" in its February 11th issue. The writer, at one time an ardent dancer and caller, points out that "hidden beneath the surface gaiety of this unique way of life (square dancing) lie jagged reefs that, to the unwary,

can — and do — prove disastrous." He goes on to note certain of the activity's shortcomings, as he sees them. He stresses that square dancing is "a scenic route to heartbreak, to domestic upheaval, and to spiritual stagnation." Beyond the risk to happy family life, the author sees square dancing as presenting a major obstacle to church attendance. Dances on Saturday nights and festivals on Sundays, the author contends, serve to discourage the dancers from participating in church activities.

We're a bit surprised that the editors failed to look more closely at this activity of ours. Although perhaps we should be alarmed at the article, we have seen square dancing attacked by *experts* over the years. We suppose that in any activity with upwards of 9,000 callers and involving more than 6,000,000 enthusiastic supporters, there will be some who will be disappointed, disillusioned, and will discover that square dancing is simply not for them. But isn't this true of almost any activity?

There are probably unhappy individuals in bowling, little league baseball and tournament bridge and it's also quite possible that many activities hold their events at a time when churches are in session. But scheduling so that church time is left open doesn't, in itself, automatically assure that everyone will attend a religious service. On this note it's interesting that those responsible for setting up the guidelines for the annual National Square Dance Convention have established the days as Thursday through Saturday, leaving Sunday open. And in the same vein, one of the area publications gives the weekend program for its annual square dance festival and includes a full page of listings of church services in the area as a guide to those coming any distance. Unheard of in our grandparents' time, today churches of many denominations open the doors of their recreation rooms to square dancing, many of them sponsoring their own square dances as a part of a fellowship program.

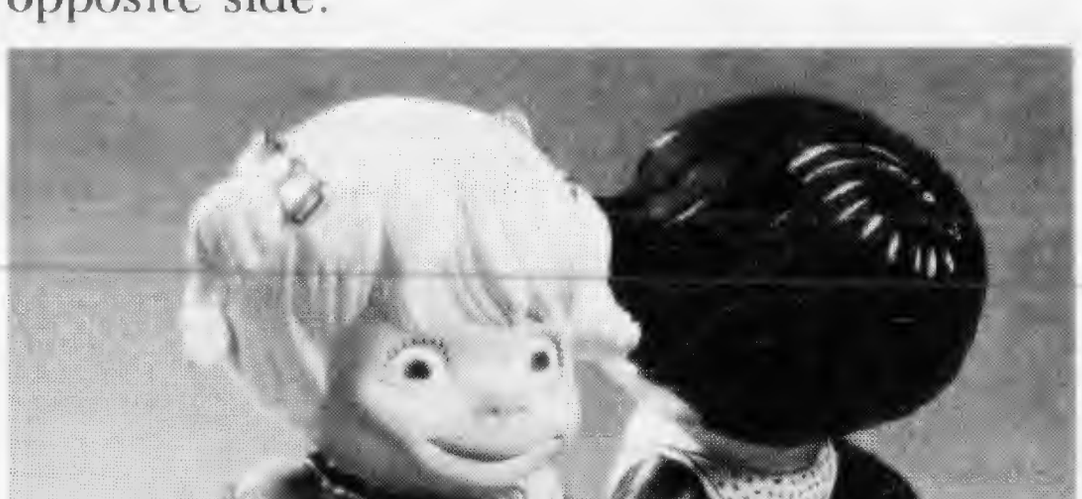
While it's strange to hear such attacks today, we should realize that there was a time when it was difficult to obtain a city-owned hall for a dance because of the reputation the activity had gained in the early days. It has only been in the last three decades that square dancing has created a new image and has become one of our most respected recreations.

We may write letters to the editors, if we wish, pointing out in a positive light what square dancing does accomplish. But perhaps our best service to square dancing is for each one of us to personally insure its high standards of morality and friendliness.

Models of Excellence

FIGURINES SHOWING DANCERS in motion appear to provide a challenge for sculptors and pleasure for those who collect such things. Over the years Royal Dalton and other well established porcelain manufacturers have created some outstanding dancing statuettes that have ended up as collectors items in homes around the world.

The hobbyists — folks who buy molds and cast their own dancing dolls — are getting into the picture. The captivating plaster images on the cover were painted by Carmen Winfree, square dancer from Sacramento, California. It wasn't easy to determine which way the figures should face so we had our photographer come up with a second view taken from the opposite side.



We suppose that many similar dancing figurines have been produced over the years and undoubtedly there will be more in the future. Collecting them provides an excellent hobby-within-a-hobby.

Here's a Square Dance PROMOTION that pays off

Feel free to reproduce this poster in your planning.



FOLKS OUTSIDE OF SQUARE DANCING refer to it as the most effective, inexpensive advertising campaign they have ever run across. Square dance leaders themselves say its an extremely workable project whose full potential for attracting new dancers has never yet been completely realized. We're referring, of course, to Square Dance Week, that annual cooperative, national or international drive to tell non-dancers about this hobby of ours and perhaps, in the process, recruit new members to our next beginners' class.

To refresh your memory, back a few years some of the states and provinces celebrated a Square Dance day, week or month, whenever it tied in with some festival or large square dance function. Because the dates were localized, the public attention was often limited and newspaper coverage sometimes restricted. Then the idea occurred to some — why not coordinate all these efforts and establish a date for a universal Square Dance Week that might have greater significance.

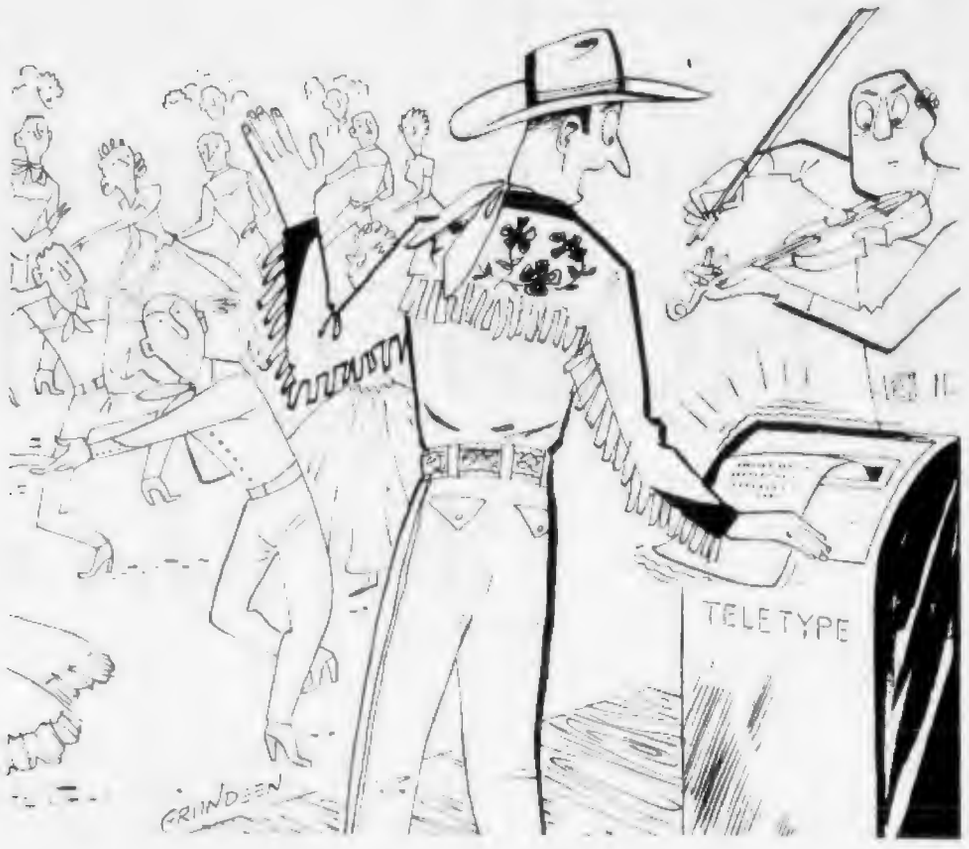
With the help of two North American polling sources, a Canadian post in the west and a U.S. center in the east, it was determined that the greatest number of new dancer classes started in the fall each year with the last sometime around the latter part of September and the first of October.

With that as a target, a week starting with the third Monday in September and ending with the following Sunday — the program was given its first test in 1971. The success of the initial venture told us that the idea was a good one. More than 50 states and provinces took an active part and at least 32 came out with official proclamations from governors, mayors and other luminaries. T.V. coverage, spreads in newspapers and "live" shows in shopping malls and other places made these independent programs appear as a massive, uniform advertising campaign timed to attract attention to the start of a new square dance year, just when new classes were about to get under way.

After two years of spearheading the campaign the ASDS took on a less active role, allowing the momentum to carry the program. Now it seems appropriate that we make a limited reappearance, come up with some program ideas — submit a poster design or two and suggest to square dance leaders, associations, callers and teachers that by celebrating a coordinated Square Dance Week this coming September classes stand a good chance of swelling their enrollments, veteran dancers may become interested in reenlisting and all dancers will have the opportunity of coordinating their efforts in one massive yearly drive. *More to come.*

Here's a

Computerized System to keep everybody dancing



FOR SOME TIME we have proclaimed the virtues of mixing in square dancing as opposed to cementing oneself into a set square. Beyond the obvious features of friendliness and fellowship comes the advantage of lifting the ability of the group as a whole so that those with more proven ability can be of help to those for whom learning comes more slowly.

An article in SQUARE DANCING (April, 1973) titled The "Set Up Squares" Dragon, points out the problems of dancers who establish a pattern of setting up prearranged squares. Apparently additional problems come to light with groups in large retirement communities where 15, 20, 25 or more squares are involved and where callers are concerned that the learning rate be spread evenly through the group.

Recently Bob and Lois Fisk, associated with the Towerpoint Resort trailer community in Mesa, Arizona, expressed their pleasure in a system that made it easy for dancers to mix during their workshop sessions. The program used is called The Ballard Number System. Copyrighted by Dolores and Art Ballard of Peabody, Massachusetts, it does work, and it is explained here by Dolores.

"Three years ago my husband and I attended a workshop where we danced by a computer system to mix dancers. We liked the idea. The workshop progressed with more ease. There were no hurt feelings if people did not dance with their friends. We had a chance to dance and talk with everyone there. In other words, it eliminated social problems and promoted learning with general friendliness. We spoke of its value and decided it would be an asset in club workshops and beginner classes.

"However, the computer system had its disadvantages. It worked well with small groups but, in order to use it for ten squares, it was necessary to have approximately 30 sheets of numbers. For 18 squares, over 90 sheets were needed. The printed numbers were very small. As the group grew larger, the sheets became longer and the many numbers made it difficult to find the appropriate one. The mix was good, but not perfect.

"So — we started working on our own Number System. At first it was a labor of trial and error. There seemed to be no set pattern to achieve a perfect mix. It also took many charts of numbers. We finally realized that the one, two, or three extra couples over even squares created the problem that demanded numerous charts. We looked for another way to set up the system.

"My husband built a sliding selector on which he put the couples' numbers. Then he fashioned three plastic clips and painted them red, white, and blue. These represent the couples over even squares. For example: If there are ten squares plus one couple, that couple will not have a number. They will have a color, red. If a second couple arrives, they will have white. For a third couple, the color is blue. The colored clip (or clips) is placed over a number on the sliding selector. The covered number sits out. The color dances.

In other words, if you can't find your number you are not dancing this tip. This also can be an advantage if one couple desires to sit out a tip. Just cover this number with a color. The sliding selector moves easily across the chart which provides the tips, labeled A-B-C-D-E-F.

"Our system is programmed for six tips. So, with the clips, the sliding selector, and the charts, we developed a compact, usable system for mixing dancers. Only five charts are needed for 21 squares. The charts are 16 1/2 inches by 20 1/2 inches. The numbers on the charts are 1/4" size. We have a perfect mix for even squares. Above five squares no couple dances again with the same people.

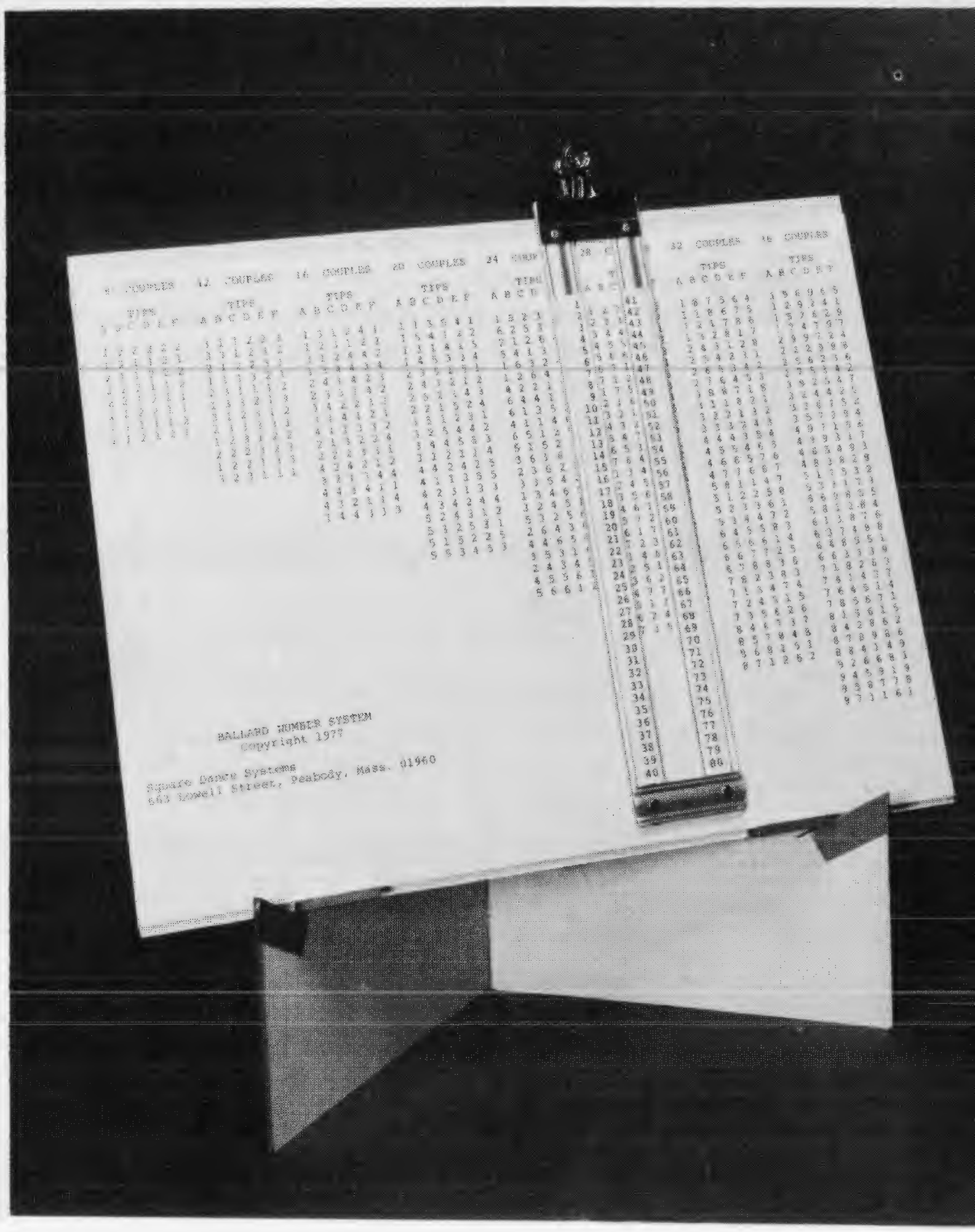
Easy to Use

"It is easy to use the Number System. We advise that the dancers' numbers be given out at random, after the first tip. The last tip should also be danced without numbers. Besides the obvious reasons (people arriving late or leaving early) it gives the dancers a chance to dance with friends.

Widely Used

"The Number System is being used by many callers, club workshops and beginner classes in the New England area. It is also being used in several parts of the country outside this area because of people like Bob and Lois Fisk, Kip Garvey, Lee Kopman, John Hendron and Ernie Kinney.

"Callers and dancers have told us they like it. Workshops have increased in attendance where it is used. The sociabiliy, the friendliness, the mixture of dancers makes the dancing even more enjoyable. We hope our Number System continues to promote friendship, congeniality and fun. Those three words mean 'square dancing' to us."



Heart of the Ballard Number System is this work board. Adjustable to various group sizes, the system can be used with big classes or in advanced workshops.

Selling the idea of SMOOTH DANCING

THE CONCEPT of becoming an even smoother and more considerate dancer should be just as challenging to us as learning the new experimental movements that are being introduced in our workshops. Many of those dancers who have stayed with the activity ten, fifteen years or more are those who have learned to dance to the *music*, use a smooth and effortless sliding or gliding step, provide just enough *resistance* in their arm turns to be appreciated as a partner and avoid those jerky and erratic movements that often point up the inconsiderate or rough dancer.

Smooth dancing *should be* a continuing effort. A dancer is continually learning ways of compensating or adjusting to the others in the square and of being in the right place at the right time. This all tends to make square dancing more enjoyable. We sometimes become "married" to a certain way of doing something without realizing that what we are doing is awkward. Then, when someone points out the problem to us, we discover that there is a uniform or standardized way which allows callers to use the movements we do with confidence and assurance that we will be in the right place at the right time.

You might look over the mini-posters on these pages which have been a part of the SIOASDS Smooth Dancing campaign for many years. Check the suggestions. See if the methods illustrated are the way you do these basics.

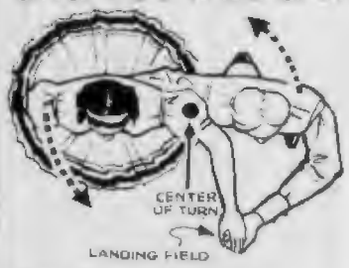
Styling is Everybody's Business

Dancers who are concerned about becoming smoother and more considerate depend strongly on their callers and teachers. In the last few months many callers have added smooth dancing sessions to their workshops and have found appropriate times to suggest more comfortable methods to the dancers. Once begun during this year of "Smooth Dancing," the way should be clear for a continuing program, not only to emphasize this

DO THIS
and You'll be a Smoother Dancer

NUMBER 5

THE COURTESY TURN



This is the standard position for completing a right and left thru, a lady's chain, a grand chain and a do Paso. Note that the man takes the lady's left hand in his left turns and places his right hand in the small of the lady's back and while moving side to side and facing in the same direction, the man backs up and the lady walks forward.

Like other "swing" movements, the center of the turn is at the point between the man and the lady. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to compliment her. The extended left hands serve as a direction indicator and the man uses that left hand to lead—not pull.



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and You'll be a Smoother Dancer

NUMBER 6



ALL AROUND YOUR LEFT HAND LADY

This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies, having faced their corner, move forward in a clockwise loop around the corner. The man and lady make a continuous clockwise loop moving forward and around each other while keeping right shoulders adjacent. COUNT 8 steps will allow comfortable timing.

SEE SAW YOUR PRETTY LITTLE TAW



In the second part of the two part action, men move forward and around partner in a counterclockwise loop. At the same time the ladies, having faced their partner, will make a counterclockwise loop around him with left shoulders almost touching. All return to their home position to follow the next call. The man and the lady make a continuous counterclockwise loop moving forward and around each other while keeping left shoulders adjacent. COUNT Figure 8 steps as being very comfortable.

DO THIS
and You'll be a Smoother Dancer



NUMBER 7

BOX THE GNAT



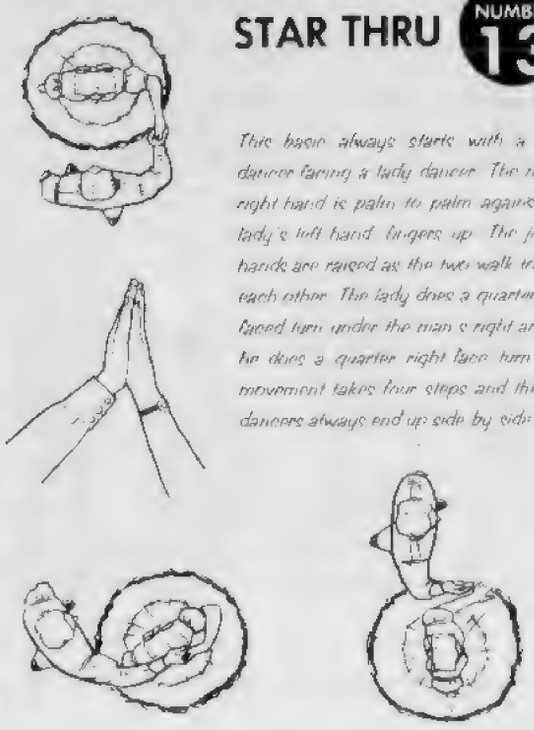
The effect of this movement is for dancers to reverse directions and exchange places. A facing man and lady join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward and around, making a half right face turn. They finish facing each other.

This is another turn under figure where the hands must be held easily enough so that the man's hand may turn over the lady's fingers. At the completion of the movement the two dancers are in handshake position. The movement can be done comfortably in four steps.



DO THIS and You'll be a Smoother Dancer

STAR THRU — NUMBER 13



This basic always starts with a man dancer facing a lady dancer. The man's right hand is palm to palm against the lady's left hand, fingers up. The joined hands are raised as the two walk toward each other. The lady does a quarter left faced turn under the man's right arm as he does a quarter right face turn. The movement takes four steps and the two dancers always end up side by side.

DO THIS and You'll be a Smoother Dancer

NUMBER 14

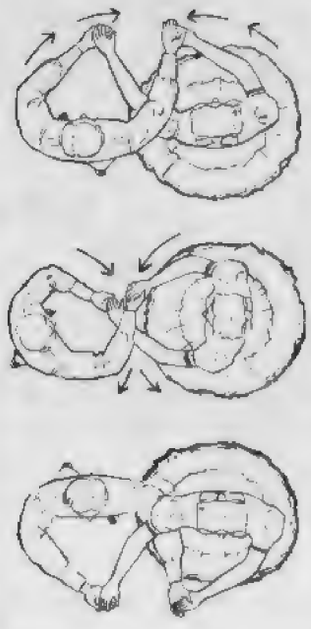


CAST OFF

From a line of 4, the center two people separate and, working as a couple with the outside person serving as a pivot, they move forward and around a stationary pivot point. The distance to be covered in the Cast Off is determined by the call. It should be remembered that this is not a "swing" figure where the dancers move equally around a center pivot point, but the turning motion moves around one dancer who serves as the point of pivot.

DO THIS and You'll be a Smoother Dancer

BACK TRACK — NUMBER 15



In standard promenade position, without releasing handholds, the man and the lady do individual about face turns so that the couple is facing opposite to its original direction. The man pulls gently with his right hand and pushes with his left hand. The man is still on the inside nearest the center of the square, but partner is now on his left side.

If backtrack is called a second time the couples once again turn independent of each other, the man making a left face and the lady a right face turn, the man pushing gently with his right hand and pulling slightly with his left. The dancers will now be in their original promenade facing direction with the man still on the inside and his lady now on his right.

form of dancing with the veteran, but to start right in at the beginning level in the new dancer classes and explain "how to do" as well as "what to do" as each basic is introduced.

As we've mentioned before, it is much simpler to learn the correct, recognized method of doing a basic in the first place than to learn it improperly in the beginning and then, at some later date, go back and re-learn it the way it should be done. Almost any styling can begin to feel comfortable if we do it enough times, whether it is uniform or not, so when we're developing bad habit patterns it's an advantage to us to have our callers and teachers spend time teaching us uniform styling at the start.

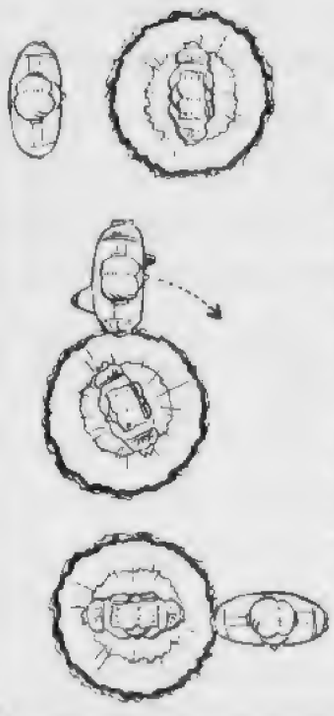
From the standpoint of new dancers who are just completing or who have recently completed beginner lessons, it's reassuring to find that the veteran dancers are doing the type of dancing in their clubs that was explained in class. To be taught one form which the caller points out is the *uniform method* and then to find out that the experienced dancers are doing something else, can be quite discouraging. *Uniformity* can be a form of insurance in retaining new dancers.

* * *

NEXT MONTH we will be reaching the pivot point of the SMOOTH DANCING campaign. The National Square Dance Convention, being hosted by the folks in Wisconsin, will have as its theme "Smooth and Uniform Dancing." The June issue will have some tips on the three two-hour sessions that will be presented at the Convention.

DO THIS and You'll be a Smoother Dancer

NUMBER 16



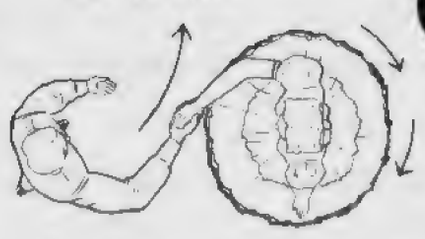
SLIDE THRU

Two facing dancers will move past each other and pass right shoulders. Each will then immediately turn one-quarter. The man always turns right and the lady always turns left.

This is one movement where "a man is always a man and a lady is always a lady." There is no Arky situation where a man does the lady's part or vice-versa. For comfortable dancing this basic takes four steps.

DO THIS and You'll be a Smoother Dancer

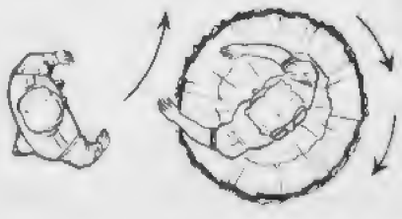
TO TWIRL — NUMBER 22



Twirling, or not twirling before a Promenade is a matter of area standardization. If your area observes the twirl then these tips will prove helpful. As couples meet, they take right hands and as the man moves forward, the lady turns clockwise under the arms to end in promenade position and direction.

or NOT TO TWIRL

If the callers in your area do not teach the twirl then this information will help. As the man approaches his partner the lady makes a half right face solo turn and moves into promenade position and direction.



DO THIS and You'll be a Smoother Dancer

FRONTIER WHIRL — NUMBER 25



BEFORE

This is one of the "turn under" Basics (Basic 32). It starts with a normal couple setup.

In four steps the man walks forward 180° and clockwise around the lady. At the same time and without breaking their adjacent handhold, the lady will move counterclockwise 180°, ducking under the joined hands.



At the completion of the basic the couple will once again be standing side by side, having reversed their facing direction.



AFTER

DISCOVERY

DEPARTMENT FOR NEW SQUARE DANCERS



Dear Graduating Dancer:

It's been a long, but we trust it has been a fascinating road, these last few months during which time you have not only *learned to dance* but have also *learned to be a square dancer.* There is a difference, you know.

Learning the various movements of square dancing takes attentiveness, an ability to transfer commands into action and a certain skill of distinguishng one basic from another.

Becoming a square dancer entails more. A willingness to give of yourself, to be a part of the club, to express friendliness and to help out in club activities, this is a part of it. Dressing appropriately, being on time to dance events, speaking and thinking positively where square dancing is concerned, all of this is a part of the secret of *being* a square dancer.

Saying Thank You

One dancer whom we spoke to several years ago said, "We had so much fun learning to dance that all of us in the class tried to figure out something we could do for our caller and for the sponsoring members of the club who helped us in our lessons. After much discussion we finally decided that the best gift of all would be the present of a new recruit for the next beginners' class. As a result, from our class of seven squares grew a new class of ten squares and, would you believe it, *we* had the thrill this time of being the helpers when the classes started in the fall."

One thing that is important to remember is that the process of learning, which started the first night of your beginning class, never ends. There will be new movements to learn. These your caller will introduce you to in the workshop period of your regular dance or in an evening devoted entirely to workshopping.

There's more to learning than just being introduced to new basics, however. No matter how long one may have been dancing, he can always become better, smoother and more considerate. Occasionally, in what appears to be a rush to get through class, we overlook or forget some of the "little things," many of which we have been talking about in these monthly articles.

Ask your partner if you are a *comfortable* dancer. If he or she is your friend, perhaps they'll be sincere in the answer. You may be too rough in an arm turn or you could be just the opposite, a "dead fish," offering little or no resistance in an arm turn or a swing.

"He doesn't know his own strength," is sometimes said of the dancer who tends to be rough, who figures it is his or her responsibility to "churn" a partner into a twirl, to put the hand in the small of the back and bodily move a person out of the way. You may see these faults in other dancers but have you stopped to figure them out in analyzing your own dancing?

So, being a better dancer, developing and improving a more positive attitude in association with your fellow dancers, presents you with a lifetime project — long after class sessions are over.

In the months to follow your lives will be

filled with as much square dancing as your time budgets allow. You'll dance with many clubs and many dancers. You'll enjoy the calling of many outstanding callers but don't forget that during these recent months some caller or callers have spent hours in bringing you into the world of square dancing. Do keep in touch. Your caller's thanks comes with the fact that your interest and enthusiasm in square dancing grows over the years.

HOW WE DANCE

In this, our last message directed to you *before* graduation, we've selected Curlique, one of the Mainstream movements you'll be dancing continually during your club experiences, as our subject. This is one of those basics where you need one genuine lady type and one dyed-in-the-wool male to do the action — it won't work with two ladies or two men.

We look at two facing couples (1). The dancers step forward and, touching right hands (2), they raise their joined hands (3) and the man moves forward, turning one-quarter as he would do in a star thru (4) while the lady does a three-quarter left face turn in 4 steps under the raised hands (5) to end beside this man but facing in the opposite direction (6).

Perhaps your caller has told you the handhold he prefers. If not, try this one.

















"The Lord gave me a right hand and a left hand, now if I can just remember which is which. . ."

A Unique Dance Workshop

By Sharon and Ken Kernen, Phoenix, Arizona

THE INVITATION to present a seminar on the spiritual aspects of square dancing for the Catholic Congress of Arizona was an unusual but *special* request. As a part of our own philosophy we felt that a natural connection existed but we'd never been asked to present the activity in just that light before.

The regional Congress took place at the Phoenix Civic Plaza on December 1 and 2, 1978 and was attended by priests, sisters and lay teachers from all over the state. Those who attended the square dance workshops not only had a good experience but were delighted to rediscover (as many had enjoyed the activity in the past) a joyous recreational outlet which not only is fun and exciting but also actually complements the teachings of church doctrines. Since love and caring are the backbone of both our square dance and church communities, they each may become an integral part of the other. As one of the sisters who had joined in the dancing commented, "What a beautiful way to communicate and become a part of the people we serve."

In the course of our research in preparation for the seminar we discovered, among other things, this delightful quotation from the works of Martin Luther in his discussion of music. " . . . one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices . . . like a square dance in heaven, with friendly bows, embracings, and hearty swinging of the partners. He who does not find this an inexpressable miracle of the Lord is truly a *clod and is not worthy to be considered a man.*"

Among the other bits of information we uncovered was the following verse from Jonah, chapter 4, verse 11: "And should not I spare Nineveh, that great city, wherein are more than sixscore thousand persons that cannot Discern between their right and their left hand . . . " This would seem to indicate that surely there must have been "square dancers" even in Biblical times.

As a part of our dance repetoire we had often used "Circassian Circle," which seemed to fit so perfectly into our premise for the seminar. "Circassian Circle" is a very old, symbolic folk dance where the ladies dance to the center and raise their hands to clap in "praise of God;" then the men walk to the middle and stamp their feet to "stamp out the devil." Dance has been a part of the liturgy since the creation of the church; the use of dance in the service is once more gaining in acceptance and it seems natural that the church community as a whole should have the opportunity to celebrate life through dance.

We were pleased to be well accepted and appreciated and the hope was expressed by the participants that square dancing might appear more frequently as a part of church activities.

Sharon and Ken Kernen have been a part of square dancing for many years, being involved in a college club, the Lloyd Shaw Foundation, in teaching and calling, and as members of the staff of SQUARE DANCING Magazine for several years.



1979 Area Publications Directory

THE PUBLICATIONS listed here form a research archives in our office and we refer to them frequently. *Indicates that we are not presently receiving the publication. With new ones coming into the field and others dropping out, and with the changes of names, editors and addresses, it is sometimes difficult to come up with a currently accurate directory.

We would appreciate it if we could be filled in on any corrections of editors, addresses or names as well as any omissions. And while we're on the subject, the balance of the 1979-80 International Square Dance Directory, published by this magazine as a part of the August issue, is now in preparation. Info Volunteers wishing to be dropped and associations wishing to update the name and address of their president should notify us as soon as possible following an election.

Although the New England Caller is listed under Massachusetts, it represents a much greater area. Other publications distributed beyond border areas include: American Square Dance, Stan and Cathie Burdick, Box 788, Sandusky, Oh 44870; National Squares, Howard B. Thornton, 2936 Bella Vista, Midwest City, Ok 73110; Northern Junket, Ralph Page, 117 Washington Street, Keene, N.H. 03431; The Round Dancer, Alma Bassett, 126 N. Atherton Street, State College, Pa. 16801; and Square Dancing, Bob Osgood, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.

Alabama

ASARDA NEWS — Dewey L. Glass
1051 Druid Hills Dr.
Montgomery 36111

BSDA Tips—Berenice Turner
1220 Graymount Ave. W
Birmingham 35208

MASDA NEWSLETTER—Jennie Jehle, 5202 Surrey Rd.
Montgomery 36107

*SQUARE TALK
Elaine Hastings, 4808 Easy St.
Mobile 36619

TEL-STAR NEWSLETTER
Ro Ellis, Rt. 1
Admore, TN 38449

Alaska

ALASKA FEDERATION NEWS—
Dub Bartels, P.O. Box 1856
Fairbanks 99707

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*FOLLOW THE SUN—Dick Kenyon
8401 N. 67th Ave. #156
Glendale 85302

*TUCSON NEWSLETTER—
Monica Silver
901 N. Barbara Worth
Tucson 85710

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Nadine Higgins, 6708 Westover Drive, Little Rock 72207

*MODERN SQUARE—Charles Russell, 1220 Berry St.
Harrison 72601

California

CALIFORNIA SQUARE DANCER
(The Blue Book)
Bobbie Myrick, P.O. Box 123
Alhambra 91802

*CENTRAL COAST S/D CHATTER—Ruth Brooks,
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*USDA NEWS—Mrs. Helen Draper
2400 Christmas Tree Lane
Bakersfield 93306

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Clovis 93612

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P.O. Box 11484, Denver 80211

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520 Deuel St., Fort Morgan 80701

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Patricia Swartz, P.O. Box 2014
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Colorado Springs 80917

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Neptune Beach 32233

PANHANDLE PRESS—
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*SQUARE CHUTE—Karen Wojczynski, RR #1, Box 57
Oakley 62552

GREAT LAKES AREA DANCER
188 Industrial Dr. Ste. 404
Elmhurst 60126 (This magazine has ceased publication)

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*KOOTENAY SQUARE DANCER (B.C.)—Mrs. Jo Taylor, 1212 Ninth Ave., Kinnaird

VALLEY CIRCLE—Al Morphet
12143 Dover St., Maple Ridge
V2X 7X9

Manitoba

MANISQUARE—Mrs. Eva Blyth
437 Linden, Winnipeg R2K 0N7

WESTMAN DANCER—Bob & Ev Geyson, 326 Ainslie St.
Winnipeg, R3J 2Z6

Ontario

*AROUND THE SQUARES—Jack Welbourne, 109 Arthur Ave.
Peterborough

*BUGLE, The—Tom & Addie Parmenter, 271 Briscoe St. E.
London N6C 1X5

CANADIAN DANCERS NEWS—Art Jackson, 578 Pleasant Park Rd.
Ottawa K1H 5N1

*QUINTE TWIRLERS NEWS-LETTER—Garnet May, RR5
Belleville K8N 4Z5

*ROUNDUP, The—Bill & Iris Downing, 9 Lesley Dr., Belleville
K8N 4G2

*SQUARE TIME—Angus McMorran, 63 Costello Ave.
Ottawa K2H 7C3

T&D TOPICS—Paul Fisk, 2486 Vineland Rd., Mississauga L5K 2A2

Saskatchewan

*DANCING HI LITES
Allan Penna, 82 Lillooet St. SW
Moose Jaw

*NEWSLETTER
Ethel Wills, Box 34, Eastend

*PARKLAND ASSN. NEWSLETTER—Bill & Peg Dorton
122 Donaldson, Prince Albert

*SQUARE NEWS—Doug Shanofer
15 Rutter Cresc., Saskatoon

EUROPE

England

LET'S SQUARE DANCE
Charles Tottle, 2 Tolmers Gardens
Cuffley, Herts, England EN6 5JE

Germany

CHATTER BOX (Europe)—Rolf PH. Schuster, Berthold Schwarz
Str. 14e, 2000 Hamburg 73

Holland

KEEP SMILING (Holland)
NSRDV—Jac M. Fransen
Postbus—73958, 2507 Al's—Gravenhage, The Netherlands—
070-463886

ORIENT & PACIFIC

Australia

*So. PACIFIC S/D REVIEW—George Gow, 11 Conrad St. North
Ryde, N.S.W. 2113

*SQS AROUND VICTORIA—Marj Head, 10 Badenoch St.
Blackburn 3130

New Zealand

*BULLETIN, The—Dr. Dennis Spackman, 172 Hillsborough Rd.
Hillsborough, Auckland 4

CATHEDRAL CHIMES—Gordon Nuttall, 236 Knowles St.
Christchurch 5

*SQUARES & ROUNDS—Yvonne & Mervyn Robertson
13 Winnipeg Pl.
Wainoni, Christchurch 6

Traditional Treasury

By Ed Butenhof

ALMOST BY DEFINITION a traditional caller must work well with music. In fact, many of the traditional callers I know, especially in New England, were competent musicians before they took up calling. Tod Whittemore of Needham, Massachusetts, is a good example. He plays piano, accordion, guitar or harmonica when he isn't dancing or calling. Tod is fairly new as a caller and states that he's still searching for a personal "style." One of the dances I've heard him use is a version of the Arkansas Traveler. For this one use a fiddle hoedown or a reel.

Head couples forward and back
Heads crosstrail thru and around to place
(as soon as the heads have passed, sides start the Arkansas Traveler figure, which is —)
Opposite right hand around, back to partner left hand round
Everybody to corner right hand round, back to partner left hand round
Swing corner (long swing — 16 counts)
Promenade around to man's place
This variation keeps everybody moving smoothly. Repeat for heads, then twice for sides.

In New England, incidentally, a dance is not fully traditional unless it has real live musicians. Often a piano player and a fiddler will be hired, with perhaps one or two more pieces if the budget permits. Others may come without pay to "sit in" and play along. In this way new musicians learn to play dance music. They begin to play louder and eventually get paid themselves. Even if the music is not technically as "good" as records, the presence of the musicians and the immediacy of the music produce an atmosphere which is hard to match with a record dance. When the musicians are really good (and many in New England are) it leaves you dancing in air — a real natural "high."

George Thompson of Michigan kindly sent me a copy of "Swing Your Partner," a delightful hand printed book (1941) by Durward Maddocks (Vermont). He says he has enjoyed dancing like that described in the book for many, many years. One of the dances is called "The Caledonians."

THE CALEDONIANS
(Use a fiddle hoedown with any opening, break, etc., that you like. Phrasing is not too important)
Four ladies to the right and swing the gent
Four gents to the left and swing the ladies
Four ladies to the right and swing the gents
Four gents to the left and swing the ladies
At this point every one will be half way around (if they stayed where they swung) and with their own partner. Depending on stamina, it can be repeated to place or they can just promenade or circle half back to place.

As a footnote, it is a shame that modern square dancers have never learned to swing. For most it's once around (4 beats) and stop. If a swing is well timed with the beat, and the partners are properly counterbalancing each other, the swing can be the smoothest and most satisfying movement in dancing. When the buzz step swing was invented (probably around 1870 in New England) it swept the dance world by storm (as the waltz had done some years before). Incidentally, as New Englanders know, the swing does not have to be fast. If dizziness is a problem, tiny steps can be taken so that once around takes 8 or even 16 beats. Traditional dancers and contra dancers can and do swing continuously for 64 counts or even more. Those who haven't mastered it don't know what they're missing.

* * *

While many books have been written about square dancing over the years, traditional materal is often difficult to come by. For some good, contemporary recordings of traditional material, you might write to The Lloyd Shaw Foundation, 1480 Hoyt Street, Lakewood, Colorado 80215.

LADIES ON THE SQUARE



TOOTIE BOOTIES

WITH SQUARE DANCERS traveling more and more to special dances (especially with the National Convention coming up next month), you might be interested in an easy-to-knit pair of slippers to tuck into suitcase, flight bag on an airplane, or just to have around the house for everyday use.

A long-time advocate of square dancing, Frances Banks (affectionately known as Tootie to her friends) of Inglewood, California, shares her instructions for knitted house slippers. The delightful part is that one size stretches to fit any normal size foot of man or woman. Fewer stitches can accommodate any child's foot.



Here shown worn by a gentleman, the same size will also fit a lady.

Materials Needed

#8 long needles
4 oz four-ply yarn



Tootie Booties

Directions

Using double yarn, cast on 76 stitches. Knit 14 rows or 7 ridges. Break off one strand of yarn and continue with the single strand remaining.

Row 1: Knit 35 sts. Knit 2 together. Purl 2, knit 2 together from back of needle. Knit to end of row.

Row 2: Purl 34 sts. Purl 2 together from back of needle. Knit 2, purl 2 together. Purl to end of row.

Continue this pattern until only 34 sts. remain on the needle, alternating knit and purl rows. Add another strand of yarn and using this double yarn, knit 14 rows or 7 ridges. This forms the cuff.

Bind off stitches. Sew up back and sole. Leave about one inch of the seam (at the top of the cuff) open. This allows the slipper to be pulled on easily over any size foot.

For a change, two different colors of yarn can be used on the cuff.

CONTRA CORNER

Attention Round Dancers: Here's a Contra for You

By Dick Leger, Bristol, Rhode Island

FOR THE SERIES this time I would like to feature once again a contra that requires some dancing skill and utilizes a round dance basic called the grapevine. It is an alternate duple contra in its progression but it is not set up in the usual way (I'll explain that later in this article). I don't know the name or originator of this contra; I have named it "Balance-Grapevine" contra. This is a contra wherein the dancers don't have to know whether or not they are active as it seems that everyone contributes to the dance in one form or another! It is a little more difficult than any of the others we have featured and requires a little more thinking and knowledge of music.

Setting It Up

Form your squares so that they are lined up across and up and down the hall as well. Heads lead to the right and circle to a line. Two ladies chain across. All join hands and we're ready to teach!

Teaching the Dance

With your hands joined in one long line, balance to the left, then balance to the right (if your crowd can balance — great, but if they can't you can do the dance by stepping on the left foot, touch right, step on the right foot, touch left in place of the balance). All grapevine left with a side, behind, side, touch. Balance to the right, balance to the left, then grapevine right with a side, behind, side, touch. Everybody square thru four hands, if you meet someone swing; if you don't, don't! Put her on the right and the ladies chain over the back. The same couples right and left thru and half promenade back (half promenade is going across to the other line with men passing left shoulders and then wheeling around to form a line again). We are now ready to balance again. Be sure to warn people not to watch the other line as they will be doing everything opposite! Ends cross over every other time (during the square thru).

Calling the Dance

In your lines balance now
Left, —, Right, —, Vine, —, —, — Balance
Right, —, Left, —, Vine, —, —, Square thru
—, —, —, —, If you meet someone you
Swing, (if you don't, don't) Put her on the right and ladies chain
—, —, —, —, —, —, Chain back
—, —, —, —, Same two do a right and left thru
—, —, —, —, —, —, Half promenade back
—, —, —, —, In your lines ready to balance

The next time through on this call you'll notice that before the square thru you'll have to add "those who can square thru" as the ends won't be able to. You can add the ends cross over, which comes every other time, at this point at which time everyone will have someone to swing and consequently all will be able to square thru. It is a peculiar aspect to this dance that is a little more difficult to comprehend than the usual dance. I wouldn't advise doing this one until you have mastered four or five others that are somewhat easier.

If anyone is contemplating going to contras on a serious note, I would suggest that you plan to attend a week-long school that specializes in timing only where you will receive the necessary training through actually doing, and doing correctly — not just being exposed!

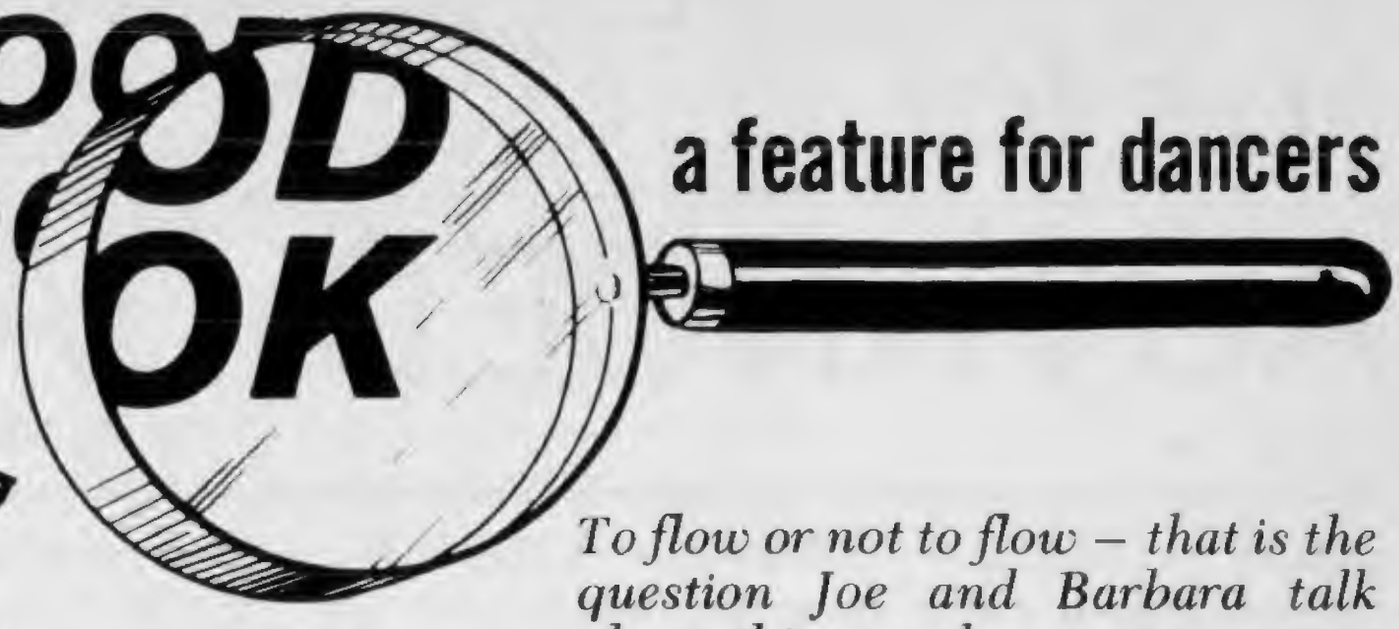
* * *

Those who teach rounds may find that cueing contras and quadrilles will come very naturally to you. The art of prompting which you use in cueing a round involves the same principle used in cueing a contra. Just give it a thought — then, perhaps, give it a try.

TAKE A GOOD LOOK



JOE BARBARA



a feature for dancers

To flow or not to flow – that is the question Joe and Barbara talk about this month.

BARBARA: I don't know how many times we've read this in some square dance magazines or how many times our caller has brought it up in our workshops, but some basics are completely dependent upon what has resulted from the previous movement.

JOE: What we are saying is that almost every call in a square dance builds upon what has gone on before, but there are some basics that could go one way or another, depending upon the direction established in the movement just completed.

BARBARA: Or, they might not go anywhere.

JOE: That's right. If no body direction has been established, these particular basics just won't work.

BARBARA: We have three movements in mind to demonstrate this so let's start with the call " . . . and roll." The way we heard it first was "anything and roll," but that isn't quite true. There are a lot of calls that don't establish a body direction that can be continued. Take a pass thru, for instance. If two facing couples do a pass thru, can they roll? No, because no pattern of direction has been established. But say the call was right and left thru and roll. This is fine because the courtesy turn sets up movement which each of the dancers can follow up. Releasing the lady he has just courtesy turned, the man rolls or turns in place 90°. The lady does the same with the satisfying result that the man and the lady each face independently to the left, the direction established by the courtesy turn, and the lady now is standing behind the man.

JOE: My turn. Take the call "sweep a quater." Following a normal run-of-the-mill flutter wheel, the clockwise momentum sets up the direction of the follow-up sweep a quarter and the dancers just continue on 90° clockwise to their right. If the call is to reverse the flutter wheel, the movement is counterclockwise so the dancers would sweep a quarter to the left.

BARBARA: The third example is " . . . and a quarter more." Of course, this too will work only if the basic you are going to follow with a quarter more has established a direction of body flow. Visualize a standard wheel and deal from a line of four dancers facing in the same direction. The wheel and deal would place one couple in front of the other, both facing in the same direction. Continuing "a quarter more," we'd have them in a two-faced line, one couple facing one way and the other facing the opposite direction.

JOE: By the same token, a wheel and deal that *starts* from a two-faced line would end with the couples facing each other. A quarter more would put them into another two-faced line at right angles to the starting lines. Of course, in this example the couple would move *together*, where in the " . . . and roll" examples the dancers turn independently.

BARBARA: The more we dance the more we appreciate good body flow. It bothers us to workshop some experimental movement that includes a "roll," for example, only to find that no direction of turn has been established. This does happen every once in a while.

JOE: Thank goodness more attention is being given to smooth and comfortable dancing. For a time no one seemed to understand the importance of flow. Then the callers and teachers got the idea and began to eliminate the cumbersome calls. Now we notice that the dancers are catching on. It does make a difference, of this you can be sure.

tips for
ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

SLIP — SLIDE — SWING — SLITHER

Definition: From an ocean wave. Slip — centers swing half; Slide — ends and adjacent center exchange places by slding nose to nose; Swing — ends and adjacent center swing half by joined hands or arms; Slither — centers exchange places with each other by sliding nose to nose.

Problem: These calls are often executed roughly by the dancers.

Tip #1: Do not stop after each individual call before continuing with the next call. This will make the combination rough. Instead, think of whatever combination is called as one total figure and concentrate on blending everything together.

For example, suppose the above four commands are given in the order shown, and that they are given all at once so the dancers know this order ahead of time. Let's look at what causes rough execution and how this can be smoothed out.

Slip — Slide. If the centers stop after the swing half before starting to slide nose to nose with the ends, this will be rough for all. Instead, the centers should anticipate the slide, and *before* completing the swing half they should start to move into the slide. The dancers are not anticipating what the caller will call — he has already given the full combination, but instead they are blending from the first figure into the second. Note: The key to a nose to nose slide is that the dancers be *away from each other*, to allow their bodies room to move without bumping the other person.

Swing. If the slide is being done smoothly with dancers away from each other, now it is easy at the end of the slide for all to step forward to do the swing smoothly. The swing becomes awkward only if the slide is done with people too close together; this makes it difficult to take an arm smoothly for the swing.

Slither. Do not stop after the swing and then start the slither — this will be awkward. Instead, the new centers should anticipate the slither and start into it before completing the full swing.

Tip #2: The "slide" and "slither" have the most potential to be awkward. Do *not* try and pull the other person across in front of you! This is a common mistake and makes the entire combination awkward. Give the other person credit for knowing the call, too. The key is to concentrate on *not* touching that person while doing these calls. I suggest to dancers that they only touch one fingertip as they do a "slide" or "slither." This maintains position awareness without roughness.

Tip #3: In doing these four calls, concentrate on using the least amount of arm or hand contact necessary. This, combined with blending the calls into one another, will make for smooth execution. Bear in mind that accomplished dancers do these calls smoothly; if you do them roughly, you are announcing to everyone that you are not an accomplished advanced dancer. (Even if you know you are not proficient at the advanced calls, try and fool the others in your set by doing this combination smoothly. The other dancers will be impressed with you.)

Comment: Some callers say they do not like to use these calls because the dancers do not do them smoothly. I wonder how many of these callers have taken the time to explain to their dancers how to do them smoothly. These calls represent a "fun type" situation which the dancers seem to enjoy. The dancers enjoy these calls even more when the calls are done smoothly.

* * *

Just a reminder to those of you who are into Mainstream dancing — Advanced dancing may never be your "cup of tea." As a matter of fact, this plateau seems to concern only those who can spend more than a little time on a regular basis to become proficient.

The Dancers Walkthru

THAT GRADUATION CAP



A bit of cardboard and paper makes a graduation cap.

WITH SQUARE DANCE CLASSES nearing graduation, perhaps you are thinking of your commencement exercises and how to dress them up a bit. Here's a suggestion for a mortar board which is the simplest and least expensive one to make that we have seen, and yet looks surprisingly correct, at least from a distance.

This idea is shared by John McNeal of Guadalajara, Jalisco, Mexico.

Directions

For each hat you'll need a piece of white cardboard 9½" square, a white paper bag (size number 12 or number 14), white yarn and glue.

Cut off the upper part of the paper bag, leaving 4" of the bag still attached to the bottom of the sack. Glue the bottom of the sack to one side of the cardboard at an angle so that the sack points to two corners of the cardboard and not to the two sides.

Take a dozen or so pieces of white yarn cut about 16" long and tie them into a bow at one end. Tape the yarn just below the bow to the other side of the cardboard about 4" in from one corner so that the balance of the yarn will drape over the side.

That's all there is to it. The paper bag opens and allows the cap to be worn securely on the head.

After graduation the caps can be retrieved and can be packed flat until the next occasion, but should any disappear new ones can easily be made.

* * *

A note about the cap designer. John McNeal lives in Guadalajara several months of each year and teaches "Mini Courses" of square dancing, sometimes with as few as two or three couples, sometimes with two squares. The groups meet twice a week, generally for three weeks. At the end of that time the first 32 basics have been completed. Additional Mini Courses are offered for those who wish to continue through the 75 Basics.

Because of the transitory population, the dancing is geared to meet the enjoyment of those participating with no thought of reaching a particular level. If two couples show up, two couples still have fun dancing. When a full square or more shows up, the dancing includes more material. Solo and couple dancing are used extensively.

A great enthusiast about square dancing, John manages to advertise it wherever he can — at community picnics by having written "plugs" on the song sheets used by the group; on local radio through its community bulletin board; even at free blood pressure tests where handouts tout "better blood circulation, less aches and pains, a sense of well-being and mental alertness" all through square dancing!



A newly graduated Mini Course group dons sheets and paper-bag mortar boards for commencement.

The WALKTHRU

IDEAS from Here and There



SQUARE DANCING IS MORE than just taking sixteen hands and circling left. It's also sharing ideas and passing them along from hand to hand. Here are some we've come across recently which we think can be helpful.

A Buddy System

"Save those new dancers you are losing, now! The attrition rate is high when the new dancers arrive in the club. There are many causes for this but they can be summarized as loneliness. For various reasons they feel inadequate, rejected or unwelcome. The solution is a Buddy System. The interested club members are assigned to a new dancer couple with whom they feel compatible and they look after the new members' social and technical needs. They provide transportation, if needed; they introduce them around. They make certain that they know the workings of the club; they invite them to informal social groups, instruct them on costume, conduct and etiquette. They can help with dance figures and get them out to dances on Saturday night. Soon the new couple will be sincerely happy that they joined your club and will have established contacts of their own with other club members, feel an esteemed part of the group and be less dependent on their Buddy. Everyone is their 'buddy' now. The original Buddy can ease up on a job well done and start thinking about the next year's class.

"Make this a policy of your club. Save the dancers you otherwise might lose."

Virginia Callaghan – SQUARE 'EM UP!

Club Flyers

The Lansing Area Federation of Square and Round Dancers has machines which allow it to make multiple copies of almost anything as long as the original is black on white. They offer this service to their member clubs at the reasonable rate of $1.00 to cut a stencil and $1.00 per hundred copies on either white or colored paper. Material can be printed, typed, hand-written, include pictures or maps.

How about your federation? Is it being of similar service to your members?

Thoughtful Slogans

We liked both of these catchy phrases used in recent area publications because not only did they arrest the eye but they had meaningful thought behind them.

Think Ecology . . .
Recycle a prior dancer.

31 SQUARES, New York

Double your Pleasure . . .
Square AND Round Dance.

IOWA SQUARE & ROUND DANCE NEWS

What's in a Name?

SQUARE DANCERS ARE ingenious, clever and original. Sometimes to "outsiders" we also must appear a bit peculiar. Oft-times the names we give to special badges, to party

dances and even to our clubs would be hard to explain to those who are not part of the activity. Hopefully and happily seldom do we have to explain.

In looking over some recent flyers for square dance activities, we were struck with the variety of nomenclature used and, just for the fun of it, share some of it with you here.

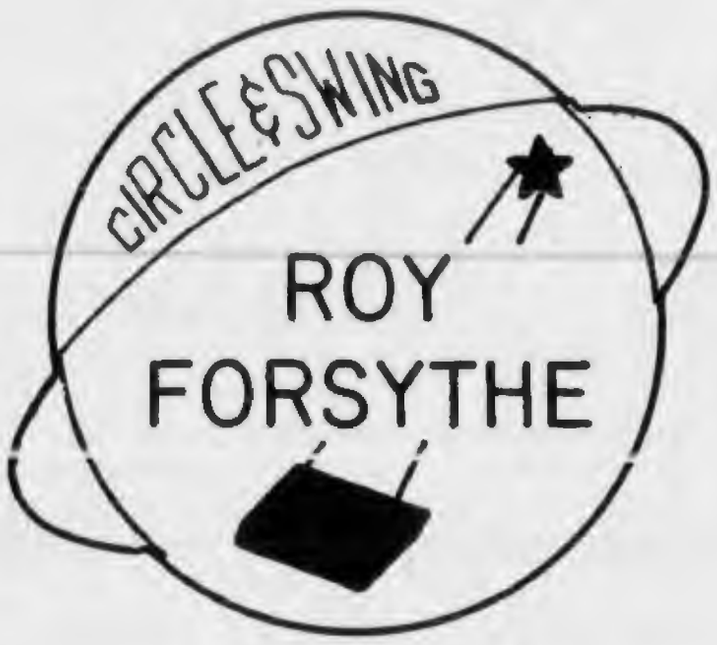
It's fairly logical and easy to see what the themes might be for the following dances: Cupid Cutups, Madhatter's Ball, Strawberry Social, Snowflake Festival, Sweetheart Ball, Spring Fling, Cherry Blossom Ball. Even the Fur Rendezvous (when one knows it's to be held in Anchorage, Alaska) becomes a known factor.

But what do you suppose the following refer to and where did the names come from: Rainbow Fandango, Smelt Dippers Ball, Cabin Fever Reliever Dance and the Baron of Beef Dance?

Let them ask, "What's in a Name," just as long as we don't have to provide the answer.

Badges of the Month

SOME VERY FAMILIAR square dance terms are the source of two badges this month. One of the club names incorporates material used almost universally at the first night of a beginner's class or at a one-night stand. The other club has selected a term widely danced at the present time. The design for each badge, however, is uniquely its own, having nothing to do with the square dance terms themselves.



Illinois

Several years ago the members of the Circle and Swing Square Dance Club of Broadview decided to design a new badge but to retain their name. At the time astronauts, moon shots and Mars were making headlines and so the club decided on an orbiting circle complete with a swing in the center. The badge colors are red, white and blue. The Circle and Swing members say they plan to orbit on the square dance floor for many more happy years. More power to them; they've been going for 29 years already!



Georgia

Formed four years ago, the Flutter Wheels of Martinez came into being on St. Patrick's Day and so choose green and white for their badge colors. In addition to the wheel-shaped badge, the members also wear a fan club badge for their caller, Bob Waldera, which they say looks just like him. The badge has flexible legs permitting it to bend anyway they want, which, the members say, is also like their caller.



AFTERPARTY FUN — Examination Time

THE COLLEGE QUIZ or Kustum Fit Exam which is currently making the rounds can be adapted in different ways for use at square dance gatherings. Mimeographed, it can be handed out to individuals to supply the answers either during a specific time period or throughout an evening's dance, with the first completed Exam or the one with the most correct answers being the winner. Or in a seated situation, the questions can be written on a large blackboard with the contestants from the audience competing against each other but in full view of everyone on hand.

Consider Using Slides

Or the same items can be used in a darkened room with the use of a projector and screen. The latter need not be professionally photographed but can be accomplished rather inexpensively with the use of blank slides. Available at camera outlets and intended to be used as "title" slides, these blanks come with a special coating on one side which allows one to write on them with pencil or pen. By using pencil, the slide can later be erased with a soft art gum eraser and used again. When using the questions in this manner, divide the audience in half and as one slide is thrown on the screen, give the first side a slow count of ten to call out the answer. If they guess it, one point to them. If not, the other side gets the guess. Alternating sides and slides, a winning team will eventually be announced. Keep a tougher tie-breaker available, just in case.

Here are a few of the questions currently in popular use along with a few original ones. You'll find with very little effort you'll come up with questions of your own. Answers will be found at the bottom of this page.

1. MAN
BOARD

2. STAND
I

3. WEAR
LONG

4. T
O
W
N

5. CYCLE
CYCLE

6. ii ii
00 00

7. LE_{VEL}

8. DICE
DICE

9. HE'S/HIMSELF

10. GROUND
FEET
FEET
FEET
FEET
FEET
FEET

11. T
O
U
C
H

12. K
C
I
P

13. ECNALG

14. MATO MATO

15. PULL PULL PULL

16. LIPS
LIPS

17. LSONAW

18. /R/E/A/D/I/N/G/

Answers to Examination Time: (1) Man overboard, (2) I understand, (3) Long underwear, (4) Downtown, (5) Tricycle, (6) Circles under the eyes, (7) Split level, (8) Paradise, (9) He's beside himself, (10) Six feet under ground, (11) Touchdown, (12) Pickup, (13) Backward glance, (14) Tomato, (15) Pull apart, (16) Tulips, (17) Son-in-law, (18) Reading between the lines.

ROUNDDANCER MODULE

So You Don't Do Rounds

By Charles and Betty Millspaw, Ogden, Utah

Reprinted from Square Talk, Publication of the Associated Square Dance Clubs of Utah, February, 1979.

I DON'T DO WINDOWS! Have you heard that T.V. commercial? The problem is solved when the proper procedure is used and then "doing windows" becomes an easy thing.

Now, many square dancers say, "I don't do rounds," but their problem could be solved and their enjoyment of dancing would be greater if they would follow some simple procedures.

First, they should enroll in a basic round dance group where time can be taken to teach the basic steps. Second, they should take advantage of every situation where teaching is presented.

Many become discouraged because they feel it's too hard a job to master, but this would not be the case if they would persevere. If only one basic step is learned each time, soon it will all fit together. No one learned to square dance by sitting on the sidelines and saying, "I don't square dance." When you enrolled in that square dance class you got up on your feet for every tip to learn along with the others. The same thing goes with round dancing.

Don't worry about the fact that you seem awkward and slow. These are the people who later become accomplished dancers, simply because they kept trying and trying. It doesn't come to anyone sitting on the sidelines watching. It takes practice and work, but it also brings joy and satisfaction with each new step learned.

Don't be afraid to ask questions. Your questions will help someone else and will also help the instructors to do a better job in presenting the lesson. Sometimes an instructor may go too fast for the class and your question will help him to know when he needs to spend more time on a particular segment of the instructions.

Don't blame your partner for mistakes. "It takes two to tango." Remember, anyone can learn to do rounds just as they learned to square dance — one step at a time, so no one needs to miss the enjoyment the combination can bring.

No one need say, "We don't do rounds." All that is needed is to let a capable instructor help you and then get in and give the instructor your support.

Good luck and to those who persevere, many hours of happy dancing!

Through the Eyes of New Teachers

Mickey and Lee Grimm of Amarillo, Texas, are relatively new to the field of round dance teaching. Writing in the Texas Round Dance Teachers Association Newsletter recently, they discussed their club and their experiences in teaching and offered a bit of their own philosophy toward the activity. Here is what they had to say.

"Ours is a small, two-year old round dance club. But the dancers are more experienced than that because we have probably made enough mistakes with them as most might with a five-year old club. Many round dancers quit when they get their diploma, so we didn't graduate our dancers and they don't know they can quit.

"We started very basic and stayed basic through simple routines that were done at square dance clubs. Then we added popular and classics routines that included one or two new figures. Now they are doing about 35 dances — most of them well. They have been

very patient and understanding in their training of us as new teachers. Noticeably, their contributions to making our part easy are:

"*Reliable* — they are a 'be there' bunch — very little reteach. *Observe* — they pay attention when we teach figures or routines. *Understand* — they ask questions or move up to help someone else. *Natural* — they are themselves, they have fun. *Determined* — they stay with a figure or a routine until they are satisfied. *Diplomatic* — they help us and the other couples without offending. *Accurate* — they hold posture and execute steps with precision. *Niceties* — they practice courtesy to us and to each other. *Collective* — they understand pattern dancing and do the steps the same. *Effort* — they spend energy that makes their and our dancing enjoyable.

"We've tried to teach round dancing like a book by Sam Snead on golf or Don Carter on bowling and just clean up one little thing at a time. And to borrow a line from Charlie Procter — we can't help their talent, but we try to improve their skills. That's really the only answer to their hardest question — why go to festivals and learn dances that don't last long or never get started? — to improve your skills for later on.

Greater Enjoyment

"Our dancers have a sense of achievement that gives us the desire to see them advance and improve their capacities and capabilities. They accept the challenges that come up in a confident, cheerful and comfortable manner and the result is that they enjoy dancing more and we build on each other's enthusiasm.

"With this and the cooperation and encouragement of other Amarillo teachers as well as some of the couples we've danced with, our short journey into teaching has been rewarding and worthwhile."

These comments reflect a combination of humility and mutual love and understanding on the part of both the teachers and the dancers that is bound to advance round dancing in Amarillo.

PAGING THE ROUND DANCERS



Harold and Mary Domi – Penticton, B.C.

HAROLD AND MARY DOMI had been square and round dancing for a number of years when they met in 1963. They became a team and started teaching rounds in 1965 and were married at a square dance wedding in 1969. Both grew up in families who enjoyed the old time country dances and they learned to waltz and polka as they learned to walk. Many teachers gave Harold and Mary assistance and encouragement as they started teaching, especially Charlie Walkinshaw and Sharel Goss.

Their schedule at the present time calls for a weekly class for beginners, teaching thè ROM and basics at a square dance club, an intermediate night, and conducting their Road Runner Rounders Club dances.

Harold and Mary have always been involved in the dancer and teacher organizations in their area. They are members of the Okanagan Caller/Teacher Association, charter members of the Northwest Round Dance Teachers Association and members of ROUNDALAB. With two other couples, they organized the first annual campout sponsored jointly by OSDA and OCTA for the holiday weekend in May. The campout is now in its 11th year and still very popular with the square dancers and their families.

Harold and Mary are in their 10th year as directors of the B.C. Square Dance Jamboree which is held in August in Penticton and fetures outdoor dancing on the world's largest wooden floor. They also MC the round dance breakfast at the Okanagan Spring Fling in Kelowna and teach an easy level round, and have been involved with the Pacific Northwest Teen Festival for many years. They participated at the 1st Canadian Square and Round Dance Convention in Edmonton last year teaching a round dance and doing a stint as MC.

Mary and Harold have written two rounds —"Anytime" and "Go British Columbia" which was written for the British Columbia Centennial in 1971.

The CALLERS Notebook

Duties and Responsibilities of a Master of Ceremonies

By Cal Golden, Hot Springs, Arkansas

If ever there was a qualified individual to pass along tips on this subject, it would be Cal Golden. A veteran caller, caller coach and member of the Square Dance Hall of Fame, Cal puts considerable stress on the importance of being a competent Master of Ceremonies. This you will discover in the following article. This is the first of two parts.

ACCORDING TO THE WORLD BOOK ENCYCLOPEDIA DICTIONARY, a master of ceremonies is a person in charge of a ceremony or an entertainment who makes sure that all parts of the program take place in the proper order. Duties and responsibilities of a master of ceremonies are boundless in scope. An idea of the vastness of the job can be had by watching certain television programs where an M.C. conducts the show. Jerry Lewis, M.C. of the Muscular Dystrophy Telethon, gives a great performance as he handles the many parts of that public appeal program. John Ritter as M.C. of the Cystic Fibrosis Telethon did a tremendous job. Each act was presented in its best light and the program ran smoothly as he said the right things at the right time.

Bob Hope, Milton Berle, Johnny Carson, George Burns, Carol Burnett, Dinah Shore, Mike Douglas, Phil Donahue, Richard Dawson, and the late and great Bing Crosby and Jack Benny, all artists as masters of ceremonies, represent different characteristics and personalities, yet they were successful in their field.

It is an honor and a privilege to be asked to perform as an M.C. at any function. This article is directed at the special qualities necessary for the caller acting as M.C. at a square dance event. (Let us make clear right here that the generic term "he" is used throughout the article to refer to anyone peforming as a master of ceremonies or a caller.)

The first responsibility as an M.C. is to the square dancers. He should never perform in any manner that might discredit square dancing or its leadership. His second responsibility is to the audience. He should use good taste, good judgment and the best of his entertaining ability. His third responsibility is to himself. He should neither do nor say anything to cause loss of respect from others.

Among the important duties and responsibilities involved in M.C.ing a square dance activity are: Introducing outgoing an/or incoming club officers; introducing several callers at a festival, large dance, state or national conven-

tion; and presenting speakers or guests at a banquet. An M.C. for a large affair where several callers will be on the program should prepare well in advance by securing as much information as possible about the callers' background, experience and affiliations in order to give them a good introduction. Officers of the sponsoring organization should be contacted to determine the extent of the M.C.'s duties — whether he will be expected to welcome all the dancers, introduce officers, conduct a grand march, introduce callers or any other special service. It is not unusual to have more than one M.C. for the same event, so it is important to have a clear understanding of specific duties.

Selecting a Master or Mistress of Ceremonies

The M.C. for your festival or special event can make it successful or he can ruin all your efforts and turn the program into a shambles. The job of selection, therefore, is an important one. Not everyone makes a good M.C. Some of our fine, internationally known callers admit to being poor at handling the Master of Ceremonies chores. On the other hand, some non-callers are natural announcers.

Whoever is selected, the next step is one of communications. All the announcing details need to be spelled out. Caller information together with short biographies of those on the program need to be researched. Announcements and special duties must be outlined far enough in advance so that the M.C. is not "surprised" at the last minute. If there's to be a grand march, decide whether the guest M.C. will run it or if someone else will be in charge.

Basically, those running the event need to make sure that *all* the bases are covered (Who will handle the rounds? What is the basic plateau for the dancing? etc.). Remember when selecting the M.C., that the objective is to keep the program moving — the dancers didn't come to stand and listen to announcements, *they came to dance.*

The main reason for an introduction is to afford the audience with a brief resume of an individual and to present that person in the best possible light, spotlighting his accomplishments and abilities. Every person needs a good introduction — no matter how high his station in life. Never say, "Here is a man who needs no introduction." Even the President of the United States deserves an introduction.

If it is time for the program to begin and there is no one present to introduce the M.C., he should introduce himself to the audience from the stage and welcome the group on behalf of the sponsoring organization. If a grand march is planned as an opening event, the M.C. may first introduce certain officers and dignitaries by having them, together with their partners, approach the stage and form lines facing the audience. When introductions are completed, these officer-dancers may be told to California twirl and face the stage. At this time all remaining dancers with partners are asked to line up behind the leaders for the grand march. (See notes later on with suggestions on how to conduct a grand march.)

Dancers should not be kept standing for a tiresome length of time for other remarks after the conclusion of the grand march. Brief introductions of others on the program such as the persons chosen to give the welcoming remarks,

invocation, and announcements are in order. Special recognition of birthdays, anniversaries, etc. might be included if they are not lengthy. A song could be dedicated to everyone celebrating a special day at this time, thereby taking no chance on missing someone. The M.C. should be careful to mention important guests and officials. When the necessary remarks are completed, he should introduce the first caller and get the dance underway.

If the M.C. has done his homework, he will know how long each caller has been calling for any clubs, his square dance organization memberships and offices, whether he has made recordings or written books, and any other special facts about his square dance leadership. It is polite to first introduce the callers' partner; then give details of the caller's credits and abilities, where he is from and, finally, announcing his first and last name and handing him the mike. The M.C. should obtain the undivided attention of all dancers in the most pleasant and effective way. One suggestion is to start the music and call (over the mike), "Bow to your partner and corners all. I would like to introduce the next caller." Then stop the music and make the introduction. When the caller has completed his call, the M.C. should take the microphone, once again identify the caller and ask the dancers to "give him a big hand." This makes both the caller and the audience feel good. The more often dancers applaud, the more fun they will have.

The Importance of Preparation

Nervous anticipation and worry can be kept at a minimum if the M.C. is well prepared. Opening remarks should be thoroughly rehearsed. A relaxed, self-confident M.C. who has the attention and approval of the dancers may skillfully manage the entire program. Avoid sounds of hesitation such as "er-uh-er," "I mean," "Y'know," etc. The audience will quickly lose interest. Speak positively and pleasantly and let everyone know that the situation is well in hand. One method for arousing audience interest is to list briefly the pleasant highlights planned for the evening. Make people smile and anticipate a good time. A good general laugh will put everyone at ease; they will pay more attention to a serious message if it is led into in a lighthearted manner.

One secret of public speaking is for the announcer to sound as if he is talking "off the cuff" while knowing exactly what he intends to say. Key words and phrases typed on 4" x 5" reminder cards are helpful and should include: (1) Names, addresses and interests of people to be introduced; (2) Colorful expressions or comments; (3) Quotations and humorous references; (4) Dates and statistics if necessary. While these cards serve as reminders only, important items will not be overlooked and the M.C. may remain flexible in his comments. A formal memorized opening usually sounds stiff but, on the other hand, entirely ad lib remarks can sometimes lead to disaster at the mike.

Sound

Many times the M.C. is not held responsible for the sound system, but in the event that he is expected to assume this responsibility he should take certain precautions. The P.A. system to be used should be carefully examined and understood. An assistant may be used or the M.C. himself should monitor the floor for first hand knowledge of problems and necessary adjustment of speakers, etc. Every tool available — people, monitors, meters — should be used in an effort to obtain the best sound possible.

A Bit of Sound Advice to M.C.s

Never take the public address system at a festival for granted. If, as a caller, you are selected to handle an M.C. assignment, you know that two apparently identical sound systems can react differently to their controls. Because sound for a festival frequently utilizes equipment other than that belonging to the M.C., it's a wise person who will come to the hall early and check out the equipment before the dancers arrive and then continue to monitor it carefully as the crowd builds. As any experienced caller is well aware, a hall filled with bodies reacts to sound much differently than a hall that is bare.

Then, during the progress of the program the Master of Ceremonies must realize that it is his responsibility to help each caller to sound his best. Each succeeding guest caller coming to the microphone may have unusually fine ability as a caller, a great voice and outstanding techniques, but if he cannot be heard clearly he will flop — the program will be a flop and it will eventually all reflect on the M.C.

Mike Technique

It is not an uncommon experience to have the voice sound muffled, distorted and vague or, in the other extreme, blare out too loudly over the microphone. The average loudspeaker will handle a specific load of volume. If the signal is too great it causes distortion. If the announcer is too near the mike and his voice level is high, the sound will be muffled. For all practical purposes the face should be about one inch from the mike. If too far away, the speaker will not be heard; if too near, the dancers receive an unpleasant blast of sound. People absorb sound waves. Holding the microphone in the proper position is important. Weaving the body back and forth or waving the mike will cause the voice to drift away. It is not necessary to be stiff, but the speaker should make an effort to stay within a moderately close range on either side of the mike. A louder voice or a higher volume setting is necessary to reach a larger audience.

The M.C. or caller should be in position if he needs to refer to his notes while speaking directly into the mike. The microphone that hangs around the neck allows more mobility than one on a fixed stand. Necessary adjustments to the mike should be made before the dance starts in order to avoid creating distracting noises at the wrong time.

Programming

An important duty of the M.C. is programming. He may be assigned time intervals and find it necessary to interrupt a caller who has gone over his allotted time. He may need to assist a new caller at his first large dance. He should know as much as possible about the callers scheduled to be on the program and the order of their appearance in order to present a balanced program. A difficult task for the M.C. is that of programming an afterparty from the callers' sign-in sheet. There is no sure method for getting good balance, variety and continuity in this type of impromptu schedule. The M.C. can make the best possible introductions and call in others for assistance and details where necessary.

NEXT MONTH we continue with Cal Golden's chapter on being a Master of Ceremonies. Included will be a section on conducting a grand march.

SQUARE DANCE DATE BOOK

ONE OF THE MOST read sections of SQUARE DANCING each month is the feature that usually falls in the last few pages of the magazine. This month we put the spotlight on the Square Dance Date Book and bring it forward. Designed as an aid to dancers who enjoy these big events, we will list free of charge those dances that are open to the public. If received in time, the listing will appear in two issues. For instance, say your festival occurs September 20th. If we receive the information by June 1st it can appear in the August and then again in the September issues. It's that simple.

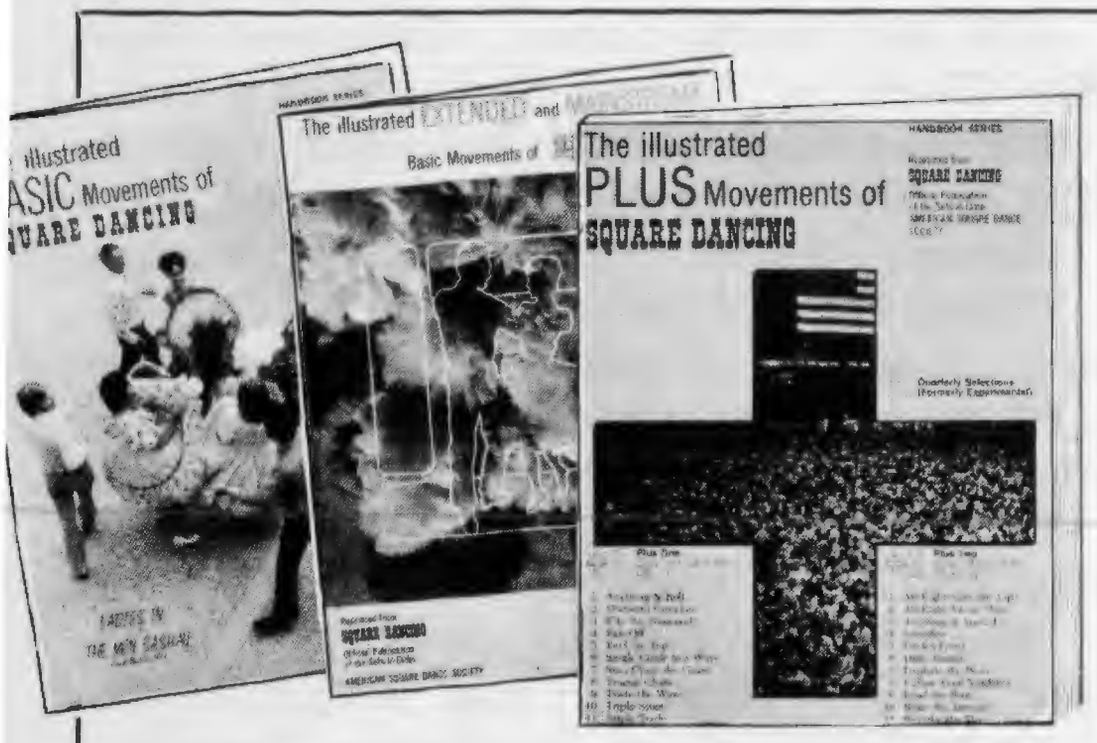
May 4-5 — 21st Birthday Festival, Monroe Jr. High, Green River, Wyoming
May 4-5 — 26th Magic City Hoedown, Lewis & Clark Jr. Hi School, Billings, Montana
May 4-5 — State S/D Convention, Municipal Auditorium, Topeka, Kansas
May 4-5 — 11th Rhododendron Festival, Muni. Auditorium, Eureka, California
May 4-6 — 20th Buckeye S/R/C Convention, Exhibition Center, Dayton, Ohio
May 4-6 — State Festival, McGee Park, Farmington, New Mexico
May 4-6 — 32nd Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
May 5 — Official Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
May 5 — Blossomtime S/D Festival, High School, Berrien Springs, Michigan
May 5 — GSSDA Spring Dance, Atlanta, Georgia
May 5 — Annual Spring Festival, Aquadome Rec Center, Decatur, Alabama
May 5 — Spring Fling Dinner & Dance, Colorado Mt. College West Campus, Glenwood Springs, Colorado
May 5 — Big Springs S/R/D Festival, Howard College Campus, Big Springs, Texas
May 5 — Olmsteder's Guest Dance, Fairgrounds, Berea, Ohio
May 5-6 — 6th Maypole Dance, Munich, Germany
May 5-7 — New Foust SDC Weekend, Kelvin Hotel, Bournemouth, England
May 6 — 5th Annual Roundup, St. Joseph By The Sea High School, Staten Island, N.Y.
May 9 — 2nd Blossom Festival, St. Martin's Hall, Niagara Falls, Canada
May 11-12 — 3rd Queen City Festival, Frank Cochran Center, Meridian, Mississippi
May 11-13 — Spring Festival, Calico Ghost Town, Barstow, California
May 12 — Spring Fling, Camp Lejeune, N.C.
May 18-19 — Tulip Time Festival S/D, Hi School, Zeeland, Michigan
May 18-19 — Spring Festival, Salt Palace, Salt Lake City, Utah
May 19-20 — 24th S/D Festival, Senior Hi Gym, Traverse City, Michigan
May 20 — WMSARDA Spring Fling, K of C, Elks and Szetila School, Chicopee, Mass.
May 25-26 — Annual Spring Fling, Wm. Fleming High School, Roanoke, Virginia
May 25-26 — Memorial Day Weekend, Henderson State University Ballroom, Arkadelphia, Arkansas
May 25-26 — Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Mississippi
May 25-27 — 26th State S/R/D Convention, Orlando, Florida
May 25-27 — Columbus Festival, Sheraton Motor Inn, Columbus, Ohio
May 25-27 — Spring Fling Weekend, Bonanza High School, Las Vegas, Nevada
May 25-27 — 26th Golden State Roundup, Civic Auditorium, San Francisco, Ca.
May 25-27 — Ingleside Festival, Ingleside Resort, Staunton, Virginia
May 25-28 — 8th Annual S/R/D Convention, Shrine Auditorium, Billings, Montana
May 26 — 17W Swingers 8th Annual Roundup, Walden Arena Community Hall, Lively, Ontario, Canada
May 26 — 20th Annual Roundup, Student Union Bldg., Gettysburg, Pennsylvania
June 1-2 — State Convention, Culture Bldg., State Fairgrounds, Nashville, Tennessee
June 1-3 — N.Z. 13th S/R/D Convention, Blenheim, New Zealand

(Please turn to page 90)

StyleLab

CURLEY CROSS





With the 6th Annual CALLERLAB Convention just completed, we have delayed reprinting two of the Illustrated Basic Movement Handbooks — the one for the Extended/Mainstream plateau and the one covering the Plus Movements. Now that the members have made their changes, we are involved in updating. If all goes well we'll be filling your orders during the early part of this month. The several thousand copies that have been back ordered will be shipped as soon as the books come off the press. For ordering information see the order forms on pages 92 and 93.

WE'VE TALKED QUITE A BIT in recent months about those dance movements where some of the dancers complete the action while others are still in motion. Our discussion was directed to those who finished first and had a tendency to move on to the next call before the others had an opportunity to catch up with them. In Curley Cross this concern is especially appropriate.

Let's take a look at the action. Starting with two facing couples (1) — and here, in deference to those who speak in terms of all position







dancing we point out that the combination must start with a man-facing-lady setup — the dancers do a curlique (man's right, lady's right) (2) to end in a box circulate or two parallel mini-waves formation (3).

To this point four of the eight steps required for Curley Cross have been used up and the ladies (in our example) will remain in position as the men continue the action. Each man extends his free (left) hand to the opposite (4) moves by (5) passing left shoulders with the other gentleman and ends on the eighth count beside his original partner (6).

You will note, when you check the Tips to Dancers on Curley Cross in the Plus Two section of the Illustrated Plus Movements of Square Dancing Handbook that we say: *When doing the curlique, dancers must remember to be precise. Those who end facing out must remain facing out, otherwise they will be out of position.*

Here for your reference is the description for Curley Cross: *From a formation of two facing couples, each dancer does a curlique with the person he faces. Then the two dancers facing diagonally in take left hands and pull by. Couples are now back to back facing out at right angles to their original starting position.*





28th "Left Allemande in Dairyland"

National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

STEP RIGHT UP and meet the folks who are ably assisting General Chairmen Don and Vera Chestnut (see SQUARE DANCING, January, 1979) in the planning, promotion and production of the 28th National Square Dance Convention in Milwaukee June 28, 29, 30. They have been working long and hard for many months to bring to square dancers the best possible Convention for 1979.

Win and JoAnn Erlandson, who live in Green Bay, are the assistant General Chairmen. They have been square dancing for some 17 years and have served as club and association officers in their home area. They have three married sons and two daughters.





Business Chairmen Gene and Charlotte Johnson are from Sun Prairie. In addition to their affiliation with their local square dance club and square dancer organizations, Gene has been very active in fraternal, church and civic activities.

Bill and Jean Sauer, Chairmen of Education, each have 28 years of participation in square dancing. In "private life" Bill is an attorney. The Sauers have five children and three grandchildren.





Serving as Publicity Chairmen, Bob and Marge Throndsen have served as Committee Chairmen and officers on the association level. They live in Janesville and work together in their Embroidery and Screen Printing Shop when not square dancing. They are parents of four married children and have two grandsons.

Currently dancing an average of three nights per week, Program Chairmen Ron and M.J. Wiseman have also been actively involved with association work. Ron has designed club and fun badges as well as promotional material for square dancing.





Port Washington is "home" for Jack and Mary Roehr who are serving as Chairmen of Registration and Housing. Both are employed and thoroughly enjoy dancing and meeting new people.

Dwight and Kay Ward, from Sun Prairie, have been square dancing for 25 years. They are serving in the capacity of Secretary for the 28th National. Like to travel and camp and hope to go trailering full time when they retire.





From West Allis, Cy and Gibby Hajewski are Legal Advisers for the 28th National. Cy received his degree from Marquette University and is a member of the bar of Wisconsin and a Registered Professional Engineer. He likes to golf and fish and he and Gibby are interested in lapidary.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ontario

The Cascade Squares of Niagara Falls are holding their 2nd Blossom Festival Dance in St. Martin's Hall on Dorchester Road on May 9th. Caller will be Wayne Hall and his wife, Sharron, will be doing the rounds. The Level will be Mainstream Plus CALLERLAB Experimental Movements.

Mexico

The Lake Chapala Chaps and Chicks Square Dancers, also known as the Grupo Folklorico De Bailadores Al Cuadro, are completing their 4th year of fun dancing. Led by instructors George and Pat Nasdahl, the Chaps and Chicks have continued to grow and they dance all year in Lake Chapala's excellent climate. Each winter many U.S. and Canadian dancers join the Chaps and Chicks. They have no regular "live" caller so the group uses records and tapes for training and fun dancing. Periodically they will drive about 650 miles to the Texas border and dance in the Rio Grande Valley in order to enjoy and learn new steps from live callers. Chaps and Chicks dancers have attended the Anaheim and Oklahoma City Conventions and some are making plans to go to Milwaukee next month. Any square dancers wishing information about square dancing in Mexico are invited to write to George and Pat Nasdahl, P.O. Box 48, AJIJIC, Jalisco, Mexico.

Germany

On June 2, 3, and 4, the square dance "Hummel Dance" will take place at the Sporthalle Wegenkamp in Hamburg, West Germany. This dance is held once a year and is regularly attended by dancers from England, Holland, Belgium, Italy and all parts of Germany. Occasionally dancers from the U.S., Canada, Turkey and other remote places also attend. Callers will be Walter Reickmann, Hartmut Borchardt, Dave Preskitt and Holger Willm. In charge of round dancing will be Brigitte and Wilfried Engelke. A clinic for callers is included in the program. Hosts for the dance are the Stintfang Square Dancers of Hamburg. Admission prices are very reasonable and the area has great appeal for artists, musicians, nature lovers and sightseeing. For information contact Manfred Lemanski, Sachsenweg 26F, 2000 Hamburg 61, West Germany.

Texas

If you saw that glittering red, white and blue float in the Cotton Bowl Parade on New Year's Day, then you know that North Texas was well represented. On that float were some of the coldest but happiest dancers anywhere. And proud! The Nortex float won the Cotton Bowl Council Prize. Dancers on the float were the committee members who worked so hard, for so many late hours during the cold



Although a bit removed from the "mainstream" of square dancing, these folks are just as avid about the activity as those who live in an area where there is a great concentration of square dancers.

ROUND THE WORLD of SQUARE DANCING

weather, to make the float a reality. The people involved wish to extend a special note of gratitude to Liberty Steel Corporation and Val Freeman for their assistance in providing materials.

California

"Explosion of Stars" Golden State Roundup 1979 will be held May 25th, 26th and 27th at the Civic Auditorium in San Francisco. Levels of dancing to be programmed range from new dancers' hoedown through C-1 with callers Chuck Bryant, Wade Driver and Lee Kopman. Jack and Darlene Chaffee will be in charge of round dancing.

Apparently Cow Counties square dancers are very happy to return to the Riverside Auditorium and its hardwood floors. The Holiday Hoedown in December and the Halfway Hoedown in January were very successful. The Association held its annual Casa Colina Benefit Hoedown in March. All proceeds from this dance are donated to Casa Colina Hospital for rehabilitation work.

Humboldt Hoedowners have scheduled their 11th Annual Rhododendron Festival for May 4th and 5th. The location is the Municipal Auditorium in Eureka with Mike Sikorsky and Shelby Dawson calling for the square dancing. Ward and Joyce Foster will conduct round dancing.

A Country Western Hoedown Dance will be held May 11th at Calico Ghost Town, 10 miles north of Barstow, in conjunction with the annual Calico Spring Festival. Other events include fiddle, banjo, guitar and group contests and many old fashioned contests.

Georgia

The first meeting of the new year for the Georgia Callers Association was held in Columbus on January 12th. Bob Bennett took over the reins as President for 1979. Bob has recently been selected to head up production for Thunderbird Records and he is planning a banner year for the Association, including a comprehensive caller training program directed by Rod Blaylock.

Michigan

The Northwest Michigan Square Dance Council presents its 24th Annual Square Dance Fesitval May 19th and 20th at the Senior High School Gym in Traverse City. Here's your opportunity to dance to callers Gary Shoemake and Jim Lee. Jack and Pat Farmer will be the round dance leaders for both days.

The Zeeland High Schol Gym in Zeeland will be the locale for the 20th Tulip Time Festival Square Dance on May 19th. Harold Bausch is scheduled to call for the square dancing and Walt and Mary Wiewiora will cue the rounds. A kick-off dance with Al Schaffner calling will start the ball rolling on May 18th. Spectators are welcome.

Spain

The Northern Spain Winter Jamboree was held January 12th and 13th at Zaragoza Air Base. Dancers from throughout the Northern half of the country attended the event which included square and round dance workshops and a Mexican/Oriental banquet. The highlight of the weekend was dancing twice in public, backed by Spain's top rated country band. Doing the calling were Pat Demerath, Gary Murphy and Alan Jaeckle. Gary and Mary Murphy handled the round dancing.

Ohio

The 20th Annual Buckeye Square/Round/Contra Convention will be held in the Dayton Exhibition Center beginning at 8 PM on May 4th and continuing through 5 PM on May 6th. The theme of this year's Convention is "Buckeye Time in '79." In order to offer a well-diversified program, levels of dancing will be divided into Mainstream, Mainstream I and II, Advanced, Challenge, Teen Dancing, Rounds, Challenge Round, and Contra Dancing. All levels of dancing will be going on most of the time. For those who want to brush up on the latest dances, workshops have been scheduled in the mornings. In addition to dancing in the fully air-conditioned Convention Center, space has been leased from the adjoining Stouffers Hotel and, weather permitting, dancing will be held out of doors in the beautiful Courthouse Square on Saturday afternoon. 115 callers, 25 round dance leaders and over 5,000 dancers are expected to attend. Proper square dance attire at *all sessions* is required.

Wyoming

The Stardusters of Cheyenne will host the 8th Annual Official Night Owl Dance on May 5th from 9 PM to 4 AM, with rounds from 8 to

9 PM. The dance will be held in Allison Hall of the First United Methodist Church. Bill Holm will MC and Harold Bausch will call for the dancing. Beginning at 12:30 AM, refreshments will be served. You may write to Stardusters, P.O. Box 10322, Cheyenne 82001 for further information.

Arkansas

Funtimer's Square Dance Club of Mountain Home scheduled its annual Spring Festival Dance for April 28th at the Fellowship Hall of St. Peter's Catholic Church, with Art Springer calling. This is a beautiful area in the spring, making it a grand place to spend an early vacation. Funtimer's regular dances are held the 1st, 2nd, and 4th Saturdays each month at the Legion Hut. Visitors and spectators are always welcome.

Pennsylvania

The Keystone Rovers, National Square Dance Campers Association 074, danced a high level dance on Memorial Weekend. Caller Chick Stone gathered three squares plus for this high level, low oxygen, open air dance on the National Tower in Gettysburg. The group was assured by Tower personnel that this was a first, as amazed and baffled sightseers looked on. Camping at Roundtop Campground in Gettysburg, the club enjoyed various activities including square dancing at the Cannonaders Roundup at Gettysburg College where old and new friends met, and a sightseeing tour of the area. A Sunday evening dance culminated the festivities.

Alabama

The Alabama State Festival will be held at the Civic Center in Huntsville on June 8th and 9th. The Festival will consist of a charity dance on June 8th with all proceeds to the Alabama Sheriffs' Boys and Girls Ranches. Paul Marcum will call for this dance with rounds by Jerry and Barbara Pierce. On Saturday the dance will feature callers and round dance leaders from throughout the state. Level of dancing will include Mainstream, Plus I, Plus II and Advanced. For information contact Max Rosenthal, 3318 Hastings Road, Huntsville 35801.

Saudi Arabia

On January 24th our club in Dhahran had a hoedown to show the people here what square dancing was about. We had over 6 squares show up. We had a ball. The following week we started a class and all 6 squares showed up. The next week we had 4 squares but with work schedules being what they are here, it looks good at present. Still driving to Udhailiyah every other week for that class. They practice with records in between. Chuck Lovett has a class of 4 to 6 squares at Jubail and he drives to Al Khobar to teach another class of 2 squares. We are hoping to get together for a halfway dance soon. – *Bob Walker*

Colorado

A well-written article by Staff Writer Barbara Tramutt on the subject of square dancing appeared in January in the Denver Post. Complete with photos of couples dancing at the Steele Community Center, the article mentions the role played by Dr. Lloyd "Pappy" Shaw in the revival of square dancing and the Story of Square Dancing, written by Dorothy Stott Shaw. All in all, it presented square dancing in a factual and complimentary manner.

Virginia

The annual weekend of fun and fellowship, Ingleside Festival, is scheduled for May 25-27 at Ingleside Resort, Staunton, Virginia. Dancers are requested to note a change in staff for the festival. Callers will be Harry McColgan, Kenny Farris and Garnett Hall. Carmen and Mildred Smarrelli will conduct the round dancing. Dance level is Mainstream Plus I and II and resort facilities available include golf, tennis and swimming. Advance registration is recommended. You may contact Jim Harlow, 7140 Meadowbrook Road, Lynchburg, Virginia 24502 for further information.

Indiana

Do sa do, allemande left and promenade will be heard into the wee hours of the morning of May 5th as Cal Golden will be traveling to the Hoosier State to call his 8th Annual All Night dance at the Randolph County 4H Building at Winchester. Sponsoring club is the BiState Steppers. This small club begins in January each year to form committees and put everyone to work choosing a theme and planning the decorations, etc. Dancers come from the neighboring states of Kentucky, Michigan and Ohio, as well as Indiana. Many bring campers or motor homes and camp out in the 4H grounds or stay at a nearby motel. Cal starts calling promptly at 8 PM and con-

(Please turn to page 61)

SOUND BY HILTON

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Sets in Order

WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1979

PROGRAMMING TO APPEAL TO DIFFERENT LEVELS

By Jerry Murray, Rochester, Minnesota

PRESENTING A PROGRAM to appeal to many different capabilities and experience levels is, no doubt, one of the most challenging elements a caller must deal with. Perhaps I can offer a few programming concepts and key skills which can be of help when calling say, a Mainstream Plus Quarterly Selections dance to a floor of dancers ranging from recent graduates to folks who also enjoy APD and levels above MS . . . and naturally, every couple on the floor expects a great dance!

Your goal, of course, is to present a program that appeals to all levels leaving them happy with themselves, each other, and your calling! To do this, you program will, hopefully, have the less skilled dancers peforming seemingly above their capabilities and keep the more skilled dancers enthused and challenged.

While preparing for this type of program, I like to simply jot down the main theme or ideas that I plan to develop and the probable order in which to present them. I rely on the following set of guidelines which help plan the program and force some organization to my thoughts:

1. Is there continuity in the order of themes?

2. Have I included themes that hopefully, can be enjoyed by all "levels?"

3. Is there adequate "make them reach" as well as "let them dance" material?

4. How about variety?

It is important to keep in mind that no matter how much preparation callers do, they must still exercise good judgment and have the ability to modify their program on the spot! This is called "flexibility."

A caller's ability to "look ahead" to subsequent themes in order to lay the groundwork for later tips is a skill that could almost be considered a prerequisite to presenting a program that is appealing to different levels. For example: You might use single file circulate a tip or two prior to a theme of coordinate. To further illustrate this concept let's consider the type of material that would provide the dancers with related bits and pieces prior to a stroll and cycle tip . . .

Heads box the gnat, slide thru
Right and left thru the outside two
Dive thru, centers touch to a wave
Girls trade, center four extend to a recycle
With the outside two, veer left
Ferris wheel, centers veer left
Girls trade, wheel and deal
Centers pass thru, swing thru
Recycle (boys flip and follow) curlique
Scoot back, split circulate
All U turn back, left allemande

With this "look ahead" concept in mind, consider some super advice from a previous Workshop article by Dick Han. He advised "plan your program and program your plan."

Let's explore this business of themes that could be enjoyed by all the dancers, themes such as gimmick routines, grand square variations, hexagon squares, progressive squares, new figures, etc. What we're looking for here are figures that provide us with an excuse to "walk it thru."

For instance:

Heads lead right, veer left
Couples circulate, couples bend the line
Pass thru, couples chase right
(to a two-faced line)

Couples circulate, couples scoot back
Couples walk and dodge, couples trade
Couples flutter wheel (right hand couple leads)
Couples do sa do, couples recycle
Join eight hands, circle left
Left allemande

Head gent and corner forward and back
Star thru, California twirl
Outsides squeeze in, line of four
(if you want) **box the gnat**
Pass thru, tag the line in, pass thru
Tag the line in, pass thru, wheel and deal
Centers pass thru, star thru
Bend the line, right and left thru
Pass thru, tag the line in, slide thru
Left allemande

Number one man only box the gnat
Square your set like that
Number one couple (girls) **stand back to back**
Bumpsa daisy (separate)
Around the outside, half way
Squeeze in between number three
Line of four go forward and back
Forward again, bend the line
Three hens and a rooster
Square thru three hands
Left allemande

The use of new figures that sort of put all the dancers on a common level has been a fairly common technique. However, it seems recently the trend is that callers are cleverly finding they can achieve the same effect by theming one or two tips around a familiar basic presented with a different twist. Here are some ideas using the basic cast off:

Heads lead right, circle to a line
Pass thru, cast off three quarters
(end folks are the pivot)
Pass thru, cast off three quarters
Left allemande

(Box 1-4)
Swing thru, boys trade
Girls U turn back, cast off three quarters
Pass thru, tag the line
Centers in, cast off three quarters
Left allemande

(Box 1-4)
Touch a quarter, split circulate
Cast off three quarters, boys trade
Girls fold, boys U turn back
(zero to box 1-4)

(1P2P)
Pass thru, wheel and deal
Double pass thru, centers in
Cast off one quarter, (face out)
Wheel and deal, zoom
Double pass thru, first to left next to right
(three times zero to 1P2P)

Sides California twirl
Heads lead right, centers in
Cast off three quarters, star thru
Double pass thru, centers in
Cast off three quarters, star thru
Double pass thru, first to left, next go right
(1P2P)

(Box 1-4)
Swing thru, boys run
Tag the line left, girls circulate
Boys circulate, cast off three quarters
Reverse the flutter, square thru
Four hands, trade by
(zero to box 1-4)

Another important calling skill required to move a mixed level floor is the art of directional calling, i.e. using the right words at the right time.

In order to do an effective job with directional words, callers must have a good knowledge of their choreography and the ability to anticipate possible difficulties. The object is to use help phrases abundantly until the floor begins to execute the figure or theme. As the figure is learned, help phrases, especially those that may affect the timing, can be reduced.

For example, the first time trade the wave is presented to the floor, it might proceed as follows:

(Box 1-4)
Star thru, right and left thru (ladies lead)
Dixie style to an ocean wave
Take a little peek (peekers you'll be trading back to a right hand wave — go)
Trade the wave
(zero to box 1-4 ocean wave)

Well placed directional words or phrases can also be an effective means of helping the

SPECIAL WORKSHOP EDITORS
Joy Cramlet Round Dances
Ken Kernen Ammunition

dancers recognize their positional orientation. Phrases such as check a new wave, face the same sex, check a column, touch a hand.

Consider this routine:

(Box 1-4)
Circle half, veer left (to a two-face line)
Tag the line, (go all the way thru)
Girls U turn back, star thru (check a two-faced line)
Girls cross run, (go to the far end)
Girls fold, left allemande

Careful! The flow of your material can be adversely affected!

Closely related to directional calling techniques is the caller's ability to make effective use of "buffers," i.e. do sa do prior to a wave or lines forward and back. It must be emphasized that the use of buffers and directional calling are primarily an aid to help the less skilled dancer but, if over done, will cause boredom among the more capable and can tend to make your calling appear repetitive.

At midpoint in my program, I like to analyze my success. If I have catered heavily to the less skilled dancers in the first half of my program then I will consider "letting the hammer down" a little. This simply means providing a tip using a wider range of basics with longer sequences including some APD. If it appears the first half of my program left the less skilled somewhat confused, I will certainly want to plan a tip using material which is enjoyable independent of level.

As was mentioned above, we are basically talking about a MS, QS program; however, if there is a need for more basics (of if you feel that the dancers feel that you need more basics!) the Plus 1 and 2 list can provide you with some figures that lend themselves to directional calling. Example: Single circle, diamond circulate, triple scoot.

As you can see, these commands are really extensions of Mainstream basics.

Our guest contributor, Jerry Murray, offers to caller/readers some excellent, workable suggestions in program planning. His article proves once again the wealth of material that exists at the Mainstream level. Our thanks to Jerry for sharing his suggestions. – Editor

SINGING CALL

READY FOR THE TIMES TO GET BETTER

By Wade Driver, Houston, Texas

Record: Rhythm #127, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle I've got to tell you I've been
Wracken' my brain
I've got to find a way out
Left allemande do sa do with your own
The men star left you go around
Turn thru at home left allemande
Swing your own and promenade now
It's been too long a time
With no peace of mind and
I'm ready for the times to get better
FIGURE:
Head two square thru four hands
You do sa do with that girl
Swing thru boys run to the right
You'll do a half tag walk and dodge
And a partner trade pass the ocean
Recycle my friend swing that corner
Promenade now it's been too long a time
I'm ready for the times to get better
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL

GOTTA QUIT LOOKIN' AT YOU BABY

By Paul Marcum, Nashville, Tennessee

Record: Roadrunner #102, Flip Instrumental with Paul Marcum

OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters round
Rollaway circle left move 'round the town
You and I must hide our love so no one can see
Left allemande with corner girl
Weave around for me gotta quit lookin'
At you baby or someone's gonna know
Do sa do the lady promenade and go
Gotta quit lookin' at you baby
When you're lookin' back at me
Gotta quit lookin' at you baby or
Someone's gonna see
FIGURE:
Head two couples square thru four hands
Make a right hand star roll it around
Heads star left in middle once around
To same two split those two round one and
Make a line rock it eight to middle and back
Curlique then boys run right and
Swing corner promenade again
Gotta quit lookin' at you baby
When you're lookin' back at me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

DEAR ONE — Cem 37028
Choreographers: Harvey and Norine Wiese
Comment: This waltz is not difficult. Big band music. Record needs speeding up.

INTRODUCTION

1-4 BUTTERFLY M **face** WALL **Wait; Side, Draw, Touch; Apart, Point, —; Together** CLOSED, **Touch, —;**

PART A

1-4 **Hover, 2, 3; Weave, 2, 3; 4, 5, 6; Thru, Face Close;**
5-8 **Canter, Draw, Close; Canter, Draw, Close; (Twirl) Side, Behind, Side; Thru, Face Close;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except to end SIDECAR:

PART B

1-4 **Twinkle to** BANJO, **2, 3; Fwd, Touch, —; Twinkle to** SIDECAR, **2, 3; Bk, Touch end in** CLOSED **M facing** WALL, **—;**
5-8 **Dip Bk, —, —; Manuv Recov** M **face** RLOD, **Side, Close; (R) Waltz Turn; (R) Waltz Turn end** SIDECAR **M face** WALL:
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 except to end in CLOSED;

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-2 **Canter, Draw, Close; Apart, Point, —.**

PALM SPRINGS TWO-STEP — Cem 37028
Choreographers: Koit and Helen Tullus
Comment: Busy two-step and nice peppy music.

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;**

PART A

1-4 **Fwd Two-Step Fwd Two-Step; Side, Close, Cross, —; Side, Close, Thru to** SEMI-CLOSED, **—;**
5-8 **Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end** CLOSED **M face** WALL:
9-12 **Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —; Side, Close, 1/4 L Turn, —;**
13-16 **Side, Behind, Side, Thru; Pivot, —, 2, —; Side, —, Close, —; Side, —, Close, —;**

PART B

1-4 **Side, Close, Fwd, — Rock Fwd, —, Recov, —; Side, Close, Bk, — Rock Bk, —, Recov to** OPEN **facing** LOD, **—;**
5-8 **Fwd Two-Step; Fwd Two-Step flaring and end facing** RLOD **in** LEFT-OPEN; **Fwd Two-Step; Side, Close, Thru end in** SEMI-CLOSED **facing** LOD, **—;**
9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd end** BANJO **M face** LOD, **—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end** CLOSED, **—;**
13-16 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED; **(Twirl) Walk, —, 2, —; 3, —, Pickup to** CLOSED, **—;**

SEQUENCE: Dance goes thru twice plus Ending.

ENDING:

1-4 **M face** WALL **Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Apart, —, Point, —.**

RAMONA — Grenn 14269
Choreographer: Al Rowland
Comment: An easy waltz and good big band sounding music.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point; Together to** BUTTERFLY **M face** WALL, **—, Touch;**

DANCE

1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Draw, Close; Side, Draw, Close;**
5-8 **L Turn, Side, Close Bk to Bk; R Turn, Side, Close Face to Face; Solo Roll L Face, 2, 3; 4, 5, 6;**
9-12 **Waltz Away, 2, 3 Waltz Together, 2, 3 to** CLOSED; **Dip Bk, —, —; Manuv, Side, Close M face** RLOD;
13-16 **(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end** BUTTERFLY **M face** WALL;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

1 **Apart, —, Point.**

THAT TUNE — Grenn 14269
Choreographers: Bill and Barbara Cooper
Comment: Not a difficult two-step but enjoyable to dance. Good music is the old popular song, "Elmer's Tune."

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Side, Close, Side, Touch; Side, Close, Side, Touch;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd, —;**
5-8 **Fwd Two-Step; Fwd Two-Step end M face** WALL; **Side, Behind, Side, Front end** SEMI-CLOSED **Walk, —, Pickup to**

CLOSED **M facing** LOD, **—;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

17-20 **Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
21-24 Repeat action meas 17-20;
25-28 **Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd end M face** WALL **in** CLOSED, **—;**
29-32 **Turn Two-Step; Turn Two-Step (Twirl) Side, —, XIB end** SEMI-CLOSED, **—; Walk, —, Pickup to** CLOSED, **—;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 CLOSED **Fwd Two-Step; Fwd Two-Step; Side, XIB, Side, XIF; Apart, —; Point, —.**

PEACHIE KEEN — Hi-Hat 970
Choreographers: Joe and Opal Cohen
Comment: Interesting two-step which is enjoyable to dance. Music has the big band sound.

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Side, Close, Side, Touch; (L Spin) Side, Close, Side, Touch;**

PART A

1-4 **Run Fwd, 2, 3, —; Fwd, 2, 3, —; Side, Close, Fwd, —; Side, Close, Fwd, —;**
5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd, —;** CONTRA BANJO **Fwd, Lock, Fwd, —;** CONTRA SIDECAR **Fwd, Lock, Fwd end** CLOSED, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Behind, Side, Front;**
5-8 **Side, Close, Bk, —; Side, Close, Fwd, —; Side, Close, Thru, —; Side, Close, Thru to** OPEN, **—;**

PART C

1-4 **Vine Apart, 2, 3 Brush; (L Roll) Side, Behind, Side, Touch end** TAMARA; **Change Sides, 2, 3, —; On Around, 2, 3 end** BUTTERFLY **M face** COH, **—;**
5-8 **Vine** RLOD, **2, 3, —; (Wrap) Side, Behind, Side, —; (Unwrap) In Place, 2, 3, —; Change Sides, 2, 3 end** CLOSED **M face** LOD, **—;**

INTERLUDE

1-2 CLOSED **M face** WALL **Side, Close, Fwd, —; Side, Close, Thru, —;**

SEQUENCE: Dance, Interlude, Dance except change last measure to Change Sides, Apart, Point, Ack.

LONESOME — Hi-Hat 970
Choreographers: Lou and Pat Barbee
Comment: Pleasant waltz routine and nice danceable music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

DANCE

1-4 **Waltz Away; (L Spin) 3/4 R Turn L** OPEN **M face** COH; **Twinkle, 2, 3; Twinkle, 2, 3 end** CLOSED **M face** RLOD;
5-8 **Bwd, —, Close; Bwd, —, Close; Dip Bwd, —, —; (Twirl) In Place, 2, 3** BUTTERFLY **M face** COH;
9-12 Moving twd RLOD repeat action meas 1-4 end CLOSED M face LOD;
13-16 Repeat action meas 5-8 except to omit Twirl and end M facing WALL:
17-20 **Waltz Balance L, 2, 3; Waltz Balance Manuv end M face** RLOD; **1/4 L Turn; 1/4 R Turn end M facing** LOD;
21-24 **Fwd Waltz, 2, Check; (L Twirl) In PLace, 2, 3 end** BANJO **M face** LOD; **(Fwd Flare) Bwd, Touch to** SEMI-CLOSED, **—; Waltz Fwd;**
25-28 **Fwd Waltz; Pickup to** CLOSED; **(L) Waltz Turn; (L) Waltz Turn end M face** WALL;
29-32 **Fwd, Side, XIB; Thru, Side, Close; Fwd, Side, XIB; Thru, Side, Close to** BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1 Step Apart, Ack, —.

MORE QS DRILLS

From Cal Golden, Hot Springs, Arkansas

COORDINATE is a popular movement but can cause problems if called any other way than from the standard setup. Here is a helpful clue to assist in establishing position. If the number four person in each column will take a good look at the other number four when the dancers circulate, they will find that they will become the center pair.

Head ladies chain
Heads curlique, walk and dodge
Swing thru, men run
Couples hinge, partner hinge
Coordinate
Bend the line
Right and left thru
Star thru, pass thru
Left allemande

(Please turn the page)

1P2P touch a quarter
Coordinate, men trade
Wheel and deal
Left allemande

1P2P touch a quarter
Coordinate, couples circulate
Bend the line
Right and left thru
Star thru, allemande left

1P2P touch a quarter
Partner trade, coordinate
Boys trade, wheel and deal
Pass thru to a
Right and left grand

1P2P right and left thru
Touch a quarter, coordinate
Bend the line, star thru
Pass thru, trade by
Left allemande

Two and four half sashay
One and three pass the ocean
Then hinge
Outsides divide and touch a quarter
Coordinate
Boys turn back
All eight circulate
Boys run, couples circulate
Bend the line
Cross trail thru
Left allemande

Head ladies chain three quarters
Side men turn 'em
Roll a half sashay
Lines of three go forward and back
Touch a quarter, extend
Coordinate, girls circulate
Wheel and deal, swing thru
Turn thru
Allemande left

Two and four slide thru
Touch a quarter
One and three touch a quarter
between those two
Coordinate, ends trade
Centers trade, ends fold
Touch a quarter, scoot back
Boys run, couples circulate
Bend the line, slide thru
Square thru three quarters
Allemande left

Box 1-4 slide thru
Touch a quarter, coordinate
Bend the line
Pass the ocean
Spin chain thru
Boys run
Bend the line
Slide thru, left allemande

Couple number one face your corner
Box the gnat, square your set
New one and three
Go forward and back
Roll a half sashay
Pass thru, separate
Go around two
Line up four
(line of girls, line of boys)
Touch a quarter, coordinate
Center four circulate
Bend your line
Star thru
First couple facing the caller
California twirl
Dive thru
Square thru three quarters
Allemande left

LEFT HANDER

By Gary Felton, Adelphi, Maryland

Heads square thru
Do sa do to an ocean wave
Ends run, new centers trade
Girls run, girls trade and
Trade with the boy, boys run
Couples circulate, ends run
Boys swing half by the right and
Swing half by the left with the girl
Girls swing half by the right and
Swing half by the left with the boy
Left allemande

SIGALERT

By Karl-Henrich Fischle, Hannover, Germany. (These dances are difficult and not for Mr. Average Dancer. Don't say we didn't warn you!)

LA CHASSE

Heads lead right, circle to a line
Pass thru, chase right
Swing thru, centers run
Bend the line
Pass thru, chase right
Swing thru, centers run
Bend the line
Pass thru, chase right
Swing thru, centers run
Bend the line, left allemande

TRADE TO A WAVE

Heads lead right circle to a line
Pass thru, boys trade
Ends trade, girls trade
Boys trade, ends trade
Girls trade, box the gnat
Change something, left allemande

ON THE SUNNY SIDE

Heads turn thru
Separate around one
Into the center turn thru
Left turn thru the outside two
Centers square thru four hands
All join hands, circle left
Sunny side out
Boys run right, left allemande
Like an allemande thar, go right, left
Shoot the star full turn
Like a do paso
Turn corner right, turn partner left
Roll promenade

HAPPY GO LUCKY

One and three turn thru
Separate around one
Into the center turn thru
Left turn thru the outside two
In the center turn thru
Everybody cloverleaf
Double pass thru
Cloverleaf again
Double pass thru
First couple left, next one right
Lines of four bend the line
Boys turn thru
Separate around one
In the middle square thru
Three hands, left allemande

OLD VINE, NEW CASK

Allemande left alamo style
Heads scoot back (right arm lead)
Boys scoot back (left arm lead)
Girls scoot back (left arm lead)
Sides scoot back (right arm lead)
Heads scoot back
Boys scoot back
Girls scoot back
Sides scoot back
All four couples scoot back
Boys keep the right hand star
Pick up your partner arm around
Star promenade the wrong way round
Spread the star way out wide
Girls duck under the boy's right side
Left allemande

SINGING CALL

GIMMIE BACK MY BLUES

By Nate Bliss, Tucson, Arizona

Record: Blue Star #2078, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Circle left way down in Southern Arizona
Lived a rich girl they called Imogene
Walk around your corner see saw partner
Left allemande weave around that ring
Now buddy I know don't marry for dough
Do a do sa do then promenade
Cause I'm telling you son
If you marry for money you're gonna
Earn every penny

FIGURE:

Heads square thru four hands you do
Meet then two swing thru you do
Boys run and then ferris my friend
Veer left stroll and cycle you do
Boys fold and then right and left grand
Hand over hand then you promenade
Being rich ain't no fun so I'm gonna run
Hey judge won't you gimme back my blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL

JEEPERS CREEPERS

By Jay Henderson, Fresno, California

Record: Scope #634, Flip Instrumental with Jay Henderson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you go
Straight across the ring you know
You roll away and then
Circle to the left go around
Four ladies rollaway circle to left
Men star right turn it once around
Left allemande do sa do at home
Left allemande again and promenade

FIGURE:

Head couples promenade halfway
Side pair do sa do go full around
Swing thru go two by two
Then do a turn thru cloverleaf
New center pair flutter wheel
Go right and left thru turn the girl
Pass thru corner swing
Allemande left new corner
Promenade go round the ring

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Ken Kernen, who prepares this page for you each month, delights in all phases of the activity but gets particular enjoyment in one-night stands. The story, page 16—introducing square dancing to church leaders—relates just one of Ken's many fascinating experiences.

Couples one and two right and left thru
Square your sets like that
New number one and old number four ladies chain
Couple four promenade three quarters 'round
Stand behind couple number three
New number two lead right circle half
Pass thru, right and left thru
Star thru, pass thru
Bend the line and pass thru
All turn left go single file
Girls turn back go right and left grand

Couples one and two right and left thru
Square your sets like that
New number one and old number four ladies chain
Couple four promenade three quarters 'round
Stand behind couple three
New number two lead left and right and left thru
Dive thru, right and left thru, pass thru
Square thru three quarters, stay facing out
Center four left square thru
Outside two separate
Stick out a hand, left allemande

All four ladies chain across
Heads star thru, California twirl
All pass thru, now face your girl
Shake her hand and a right and left thru
Star thru, California twirl
Those in the middle roll a half sashay
Those facing out stay that way
Centers pass thru and split those two
But U turn back
Left allemande

Heads promenade go half way 'round
Down the middle and star thru
Pass thru, right and left thru
Roll away half sashay
Pass thru, U turn back
Star right go full around
Girls turn around, left allemande

Head couples star thru, California twirl
Pass thru, now face your girl
Shake her hand and right and left thru
Pass thru, now bend the line, star thru
Pass thru, now face your girl
Shake her hand and right and left thru
Pass thru, bend the line
Pass thru, all turn right go single file
Girls roll back, left allemande

Side couples right and left thru
Number three couple swing
Other three couples roll a half sashay
Number one couple go down the center
Split number three and separate
Go around just three and stand in line
Go forward six and back away
Straight across star thru
Left allemande

Couples three and four right and left thru
Side two ladies chain across
Same two couples roll a half sashay
Number two couple go down the center
Split number four to a line of four
Head two couples cross trail thru
Everybody left allemande

SINGING CALL ADAPTATION

RHYTHM OF THE RAIN

Adapted by Ken Kernen, Phoenix, Arizona

Record: Rhythm Records RR-125

OPENER, MIDDLE BREAK, ENDING

Allemande your corner, turn your partner by the right
Left to corner lady pull her by (swing the next)
Join your hands and circle to the left around you go
Allemande new corner, turn partner by the right
Left to corner lady then you pull her right on by
Swing your own and promenade her on the sly
Rain in her heart and let the love
In her start to grow

FIGURE

Heads (sides) you promenade and travel half way 'round
Down the middle pass thru (U turn back)
Side (heads) you promenade and travel half way 'round
Down the middle pass thru (U turn back)
Join your hands and circle to the left around you go
Left allemande new corner, do sa do
Promenade and let the love in her
Start to grow

SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.



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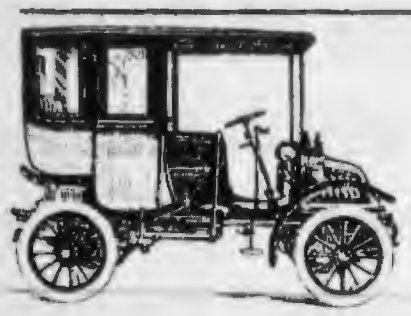
RELEASES
I'VE BEEN ON A FAST TRAIN
by Dave Smith
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CALLER of the MONTH



Eddie Powell – Reynoldsburg, Ohio

EDDIE POWELL AND HIS FAMILY (parents Maggie and Louie and sister, Peggy) learned to square dance in 1969 in the Columbus, Ohio, area. Enjoying lessons and dancing in general, Eddie caught the calling bug in early 1970. He almost seemed destined to be a caller as his parents had met and married at a square dance (hoedown).

With much advice and assistance from caller Bill Burnside, Eddie sprang into his "new-found career" with the spirit of adventure riding high. He yearned to be more than "just another caller" and with this determination he set out to make calling more than just a hobby.

With the willing assistance of his family, Eddie formed the Reynoldsburg Promenaders Club. He attended a Callers' College and became a member of the Central Ohio Callers Association. He then proceeded to gain experience and exposure by calling at various area clubs. By the time he reached 16 Eddie was asked to assist the Ohio State Convention as Chairman of the Youth Hall. He also served as Demo and Visitation Chairman for the 1978 Convention.

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Larry Jack


Marv Lindner

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W-5080 **Gypsy Feet** by Gary Weston

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4759A **Home in Indiana** by Emmett & Monette Courtney
4759B **Sleepy Lagoon** by Emmett & Monette Courtney
4760A **Second Hand Store** by Art & Evelyn Johnson
4760B **Swing Away the Blues** by Eddie & Audrey Palmquist
4761A **Baby Cha** by Hi & Cookie Gibson
4761B **Candlelight Waltz** by Emmett & Monette Courtney

Eddie is an accredited member of CALLERLAB and has set up his own recording company, "Cherokee Records," during this past year. He travels extensively throughout Ohio and surrounding states, hoping soon to set up a tour leading westward. He has called at many National and State Conventions and Festivals and is on the staff at Andy's Trout Farms Square Dance Resort in Dillard, Georgia.

Eddie writes and edits an article on square dancing for the Columbus Dispatch Daily Newspaper and he also compiled and published Ohio's first official telephone directory of square dancers.

Eddie spends a lot of time conducting callers' colleges for beginning and experienced callers, with special emphasis on "Sight Calling Techniques." He is an Eagle Scout and in 1976 was awarded the Ohio State Board of Education Award of Distinction.

Watch for him in your area!

(**LETTERS,** *continued from page 3)*

have seen a response like "Oh yea, allemande left" with a slovenly left arm raised part way out, while nearly everyone else is half way through a right and left grand! The courtesy rules should be updated soon to discourage the use of these tranquilizers before and during dances.

Art Pearson
Concord, Tennessee

Dear Editor:

At a square dance I attended recently, during a break a dancer got up on the platform and stated that the square dance entry for the Rose Parade cost $27,000 and that $20,000 was still owing. And would we empty our pockets of

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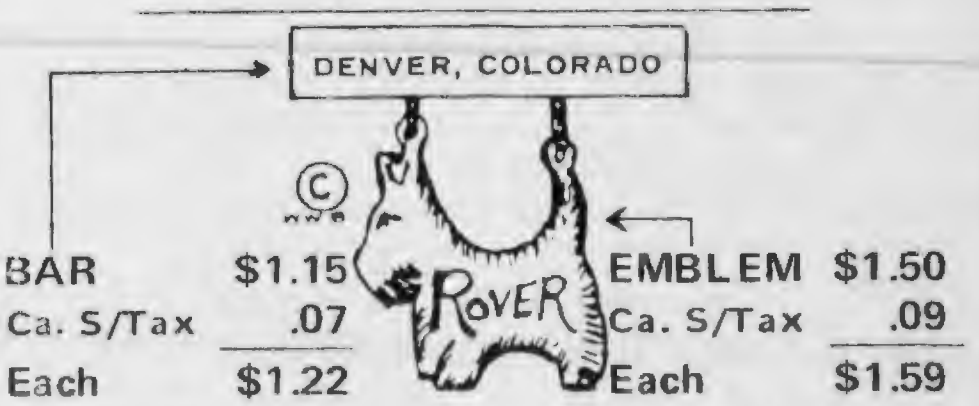
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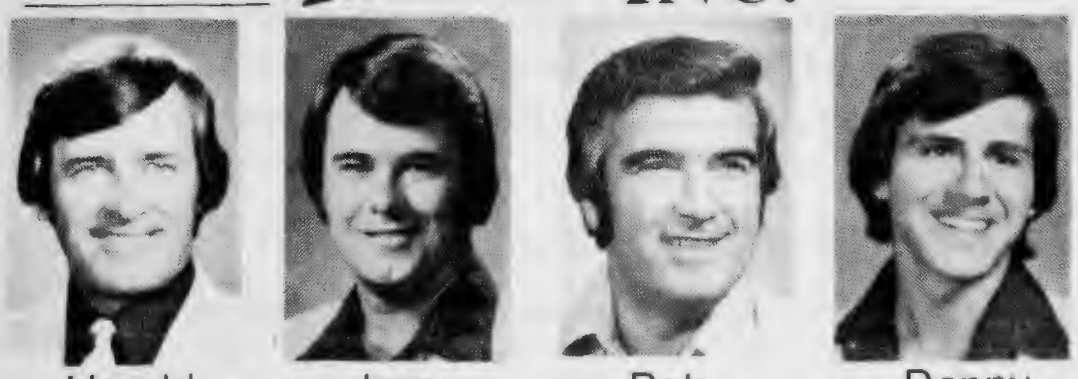
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our change and contribute what we could to make up the shortage. I attended the parade, saw the float (it took about 12 seconds to pass), got hardly any feeling or impression from it. I think it is shameful to spend $27,000 for a purpose such as this. Further, I think it disgraceful to go in the red $20,000 for such a thing. If money like $27,000 can be raised, I would like to see it go into a fund for callers and round dance teachers who have died due to accident or illness and who have not been able to accumulate enough money to take care of their families. I wonder if there are others who feel as I do — or am I alone?

Jack Garber
Hollywood, California

Dear Editor:

The Kingman Kut-Ups want to express their deepest sympathy to Bob Stidham's wife, Min and family. Bob passed away February 2 in Kingman, Arizona, and he will be missed by all who knew him. Bob and Min were a very active couple in square dancing and were known by many.

Sherman Pike
Kingman, Arizona

Dear Editor:

Hope you can help me locate a couple of round dance records that are no longer available in record shops — "Take One Step" MGM 14563 and "Oh Yeah" Columbia 4-43499. Maybe a reader has these and would be willing to sell them.

Mary Pitson
2419 Cherry
Woodward, Oklahoma 73801

Dear Editor:

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for square dancing. We find them very informative and valuable as they help us to understand the calls better and faster during the learning period, especially if we miss a session. Also they are great in helping us to refresh our memory on some of the old calls that are not used too often or that we had forgotten.

Nina Barnes
Niagara Falls, Ontario

Dear Editor:

Thank you for your profile on Travel On and for your continued excellent editing of SQUARE DANCING. Your dedication has contributed more than dancers realize to the growth of the square dance in America.

Pres and Liza Grandstaff
Salina, Kansas

Dear Editor:

Thought you might like to know that I made 35 of the shoe totes as shown in your November magazine and gave them to our *angels* and helpful club members. But instead of gathering and making a snapped belt line, I made the

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material 1" longer and turned it back to make a casing and put elastic in each one. It was faster to sew this way.

D-D and Russ Burss
Milwaukee, Wisconsin

Dear Editor:

As part of the "People to People" group, square dancers were asked to go to Europe last October as part of our culture and perform for two cities in West Germany. Decatur's sister city, Seevetal, and the Kenosha (Wisconsin) sister city, Wolfenbuttel, were the cities selected. Decatur's Mayor Walton, Councilman Foster and State Representative Rupp were part of the group. While in Wolfenbuttel, our host introduced us to a small group of dancers who were teaching themselves to dance. Bob Whiteman taught them a few movements with some translation by one of their members and they learned very well. We toured London, Germany, Switzerland, France and Holland. We had a lot of fun dancing on the TWA 747 going over to London, at the world's largest wine barrel in Heidelberg, a boat in the harbor at Hamburg and at the top of the Mt. Rigi Hotel in the Swiss Alps. Before leaving Decatur, the group danced for the city council. All had a good time and it was quite an experience for us.

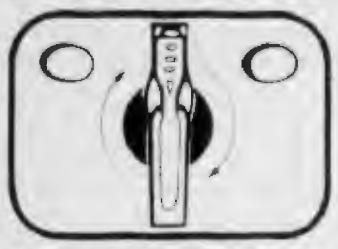
Effie Whiteman
Decatur, Illinois

Dear Editor:

Read your Callers' Notebook articles in November and December with more than ordinary interest and waited for the January and February issues expecting to see a continuation of these articles on sound systems. The material presented was good as far as it went but no mention was made of present day state of the art equipment. I am referring to the

BADGE HOLDERS for ALL pin-on badges!

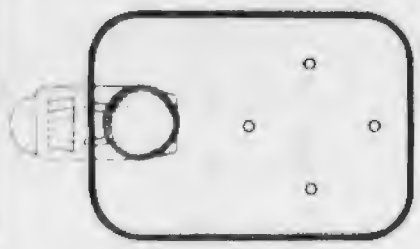
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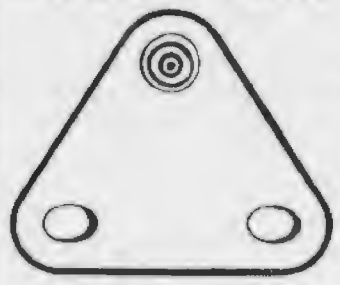
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M.J. Brown
Grand Junction, Colorado

Dear Editor:

It is my feeling that the ladies are not going to like "Two Steps at a Time" if used from the examples in the January issue (of SQUARE

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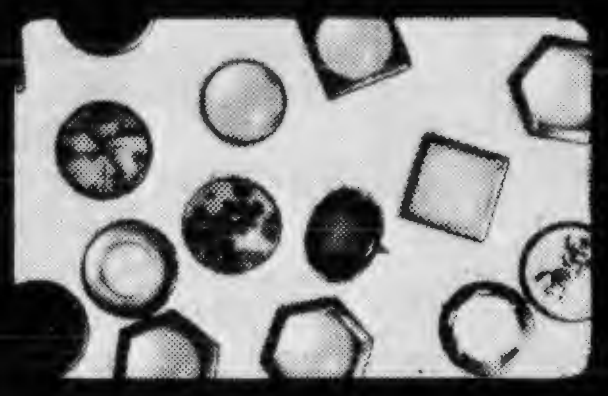
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DANCING) and in several of the note services. Note that both examples have dancers curlique and then do the movement. The girls must turn right face three-quarters and then continue into another half right face turn. It's much better choreography if a circulate is called after the curlique before doing "Two Steps." Think about it.

Ed Fraidenburg, Midland, Michigan

We think you mean to say that the ladies do a left face turn three-quarters in the curlique and then continue into another left face turn to do the peel off. Your point on adding a circulate before the "Two Steps" is a good one. — Editor

Dear Editor:

Would you please mention in a coming issue that my husband, Ivan Milhous, passed away on January 6. For the past two years he wrote a column "Square Talk" for the Trailer Life magazine. He had had some correspondence with you about using quotes from your magazine. For material we had traveled the sun belt, visiting square dance centers and

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in the summer the square dance resorts in the northern tier of states. We always looked forward to the arrival of your magazine.

Gladys Milhous
Kerrville, Texas

UNIVERSITY TO HOST WORKSHOP

The University of Wisconsin-Oshkosh and the Lloyd Shaw Foundation are planning their 3rd annual American Folk Dance Workshop on the UW-O campus June 22 to June 27. Timed to tie in with the National Convention in Milwaukee, the workshop may be taken for two credits — undergraduate or graduate — and three sections will be offered. Don Armstrong is the workshop director. Contact Shirley White, Oshkosh, Wisconsin 54901.

(**WORLD,** *continued from page 43)*

tinues until 11 PM. Following a break, dancing is resumed with the club caller and guest callers taking turns with Cal, calling until everyone has had enough dancing for the night. Many dancers come back for this dance each year as it has developed into sort of a homecoming event.

Meg Simkins

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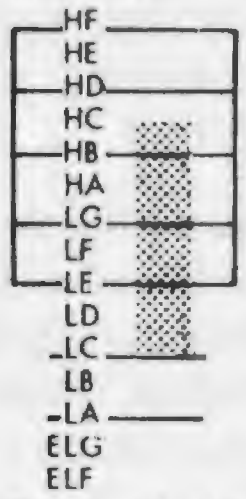
SINGING CALLS

JEEPERS CREEPERS — Scope 634
Key: G Tempo: 128 Range: HB
Caller: Jay Henderson LA
Synopsis: Complete call printed in Workshop.
Comment: An old familiar tune that will be enjoyed by many. Nice calling by Jay with lively and good instrumental. Figure adds a little flavor instead of same old thing as seen in many of releases where callers don't want to work on producing new danceable figures. Overall a good release with clarinet, piano and guitar leads. Rating: **

STRAWBERRY BLONDE — FTC 32027
Key: A Flat Tempo: 132 Range: HD Flat
Caller: Paul Hartman LE Flat
Synopsis: (Break) Circle left — left allemande —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

box the gnat at home — ladies star left — box gnat at home — do sa do — left allemande — come back promenade (Figure) Head couples square thru four hands — touch one quarter — scoot back — single hinge — swing thru — boys run right — wheel and deal — swing corner — left allemande — promenade.

Comment: An old favorite tune that dancers sang along with when called. Once or twice a couple of high keys will make some callers have to reach. The tune sounds good and instrumental offers a strong beat for caller's benefit. Reviewer's record had a skip on last chorus on called side. Hope this does not occur with other releases. Rating: **

GOTTA QUIT LOOKIN' AT YOU BABY — Roadrunner 102

Key: F Tempo: 130 Range: HD
Caller: Paul Marcum LC

Synopsis: Complete call printed in Workshop.

Comment: A peppy dance with a nice job of calling by Paul. The voice addition on the called side as well as instrumental side offers the caller an additive not offered by other labels. A fine guitar lead with a well balanced recording produced by Johnny Gimble. Good feel on dance figure. Rating: **+

WHAT IF WE WERE RUNNING OUT OF LOVE — Circle D 210

Key: B & C Tempo: 128 Range: HD
Caller: Les Main LB

Synopsis: (Break) Circle — allemande left — do sa do own — gents star left — turn partner by right — left allemande — do sa do — promenade (Figure) Head two couples promenade halfway — lead right do sa do — curlique — walk and dodge — partner trade — right and left thru — slide thru — square thru three quar-

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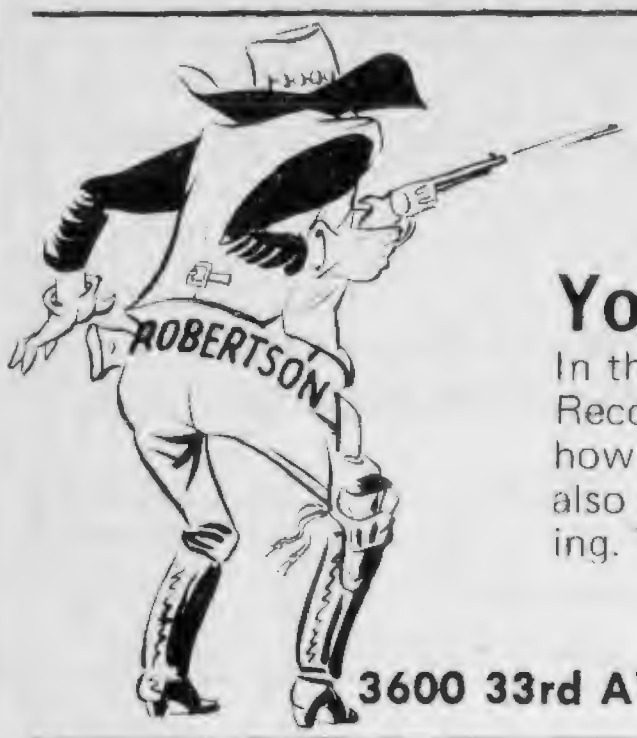
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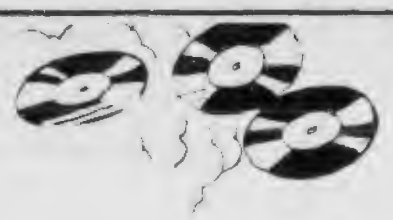
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ters — swing corner — promenade.

Comment: Above average instrumental with a nice musical flow. A slightly minor key in one part adds to the flavor. The figure is very average and has a promenade halfway and lead right to a do sa do. Key change on last chorus helps. Nice job by Les. Easy to call. His call of star thru followed by a square thru three quarters is better when called slide thru than square thru as on the cue sheet. Rating: **

THAT ONE — Dance Ranch 650
Key: G Tempo: 132 Range: HC
Caller: Ron Schneider LB

Synopsis: (Break) Walk around corner — see saw own — men star by right — pass own — corner left allemande — home do sa do — weave ring — swing — promenade (Figure) One and three go up and back — rollaway — pass thru — to the left single file promenade three quarters — sides swing thru — turn thru — corner left allemande — do sa do — corner swing — left allemande — come back promenade.

Comment: Typical Dance Ranch music with a fine bit of choreographic effort by Ron. Proper smooth dance execution and timing made this enjoyable for dancers. Nice middle of the

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evening dance that will be appreciated by many. Rating: **

TULSA TIME — Four Bar B 6001
Key: C Tempo: 130 Range: HB
Caller: Bob Carmack LC
Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel across — slide thru — swing — promenade.
Comment: Welcome to the new company and not a bad effort on the initial start. Instrumental is above average with average dance figure. Another company released this tune this month making it more difficult for a successful beginning but overall the company looks to be a competitor. Rating: **

SUMMERTIME DREAM — Chaparral 403
Key: C Tempo: 128 Range: HC
Caller: Beryl Main LC
Synopsis: (Break) Walk around corner — see-saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — slide thru — square thru four hands — trade by — swing — promenade.
Comment: A nice feel on this release with its choreography issued by Beryl. Seems a nice relaxing dance and enjoyed by the dancers. Instrumental by Chaparral speaks for itself. Nothing difficult to call or dance. Good word metering. Rating: **+

TULSA TIME — JoPat 202
Key: D Tempo: 130 Range: HB
Caller: Joe Porritt LA
Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left

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allemande corner — swing own — promenade (Figure) Heads promenade halfway — right and left thru — flutter wheel full around — sweep one quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: Too bad two labels offered this tune this month cutting probable sales. They should consider the record tune clearing house. Instrumental seems shallow with heavy beat and minor amount of lead. To this reviewer a single voice would have been easier to understand unless female voice carried harmony part each time. Rating: *+

MUSIC IS MY WOMAN — Chaparral 204
Key: C Tempo: 128 Range: HE
Caller: Jerry Haag LB

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — with sides right hand star — heads star left in middle — same two right and left thru — swing thru two times — boys run around one girl — promenade.

Comment: A fine instrumental with a "smoothie" by Jerry. Most callers can enjoy this relaxing, easy to call dance. Some words seemed to be



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rushed but not enough to hurt caller's word metering. Music has a Spanish flavor. All movements are very basic. Rating: **+

Comment: A good square dance tune with a lot of feeling plus a lot of dancing in the figure. It may be necessary to alert dancers to a couple of the calls used. Just enough western flavor in the melody to make this an interesting release. Words and how they are used will be caller's responsibility and may take some work. Word rhyming could have been better. Rating: **+

GIMMIE BACK MY BLUES — Blue Star 2078
Key: C & D Tempo: 132 Range: HD
Caller: Nate Bliss LC
Synopsis: Complete call printed in Workshop.

WABASH CANNON BALL — Blue Star 2077
Key: G Tempo: 132 Range: HC
Caller: Andy Petrere LC
Synopsis: (Break) Four ladies promenade — box the gnat — swing — join hands circle left — allemande left — weave — do sa do partner — promenade (Figure) One and three promenade halfway — lead to right circle four — make a line — up to middle and back — load the boat — swing thru — boys trade — turn thru — swing corner — promenade.


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Comment: The name of this tune indicates to one that this has been around quite awhile. Probably the most unusual part of this release is the use of load the boat figure. If dancers are not dancing this CALLERLAB Plus II movement it may mean confusion. Music instrumental is good. Rating: *+

YOU DO SOMETHING TO ME — Lore 1171
Key: C Tempo: 132 Range: HC
Caller: Johnny Creel LG

Synopsis: (Break) Ladies lead right — grand weave — (Figure) One and three square thru four hands — corner do sa do — swing thru — spin the top — boys move up — right and left thru — square thru three quarters — swing corner — promenade.

Comment: An old favorite tune that will bring back memories to many. Some old figure usage and nothing new but at least danceable with good instrumental featuring a good piano. The use of grand weave puts some flavor in this release. Most callers can handle it and dancers enjoyed the tune revival. Rating: **

THE GAMBLER — Bogan 1310
Key: D, E & F Tempo: 130 Range: HD
Caller: Tim Ploch LA

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Synopsis: (Break) Circle left — left allemande — walk back — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — side couples right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A nice rhythmic tune with a good instrumental. Most callers can call this with no problem. This tune made popular by Kenny Rogers in country western circles. Two key changes will keep callers on their toes. Difficulty arises when cueing circle left from figure to middle break if not ready. Rating: **

RICH LIVIN' WOMAN — Bogan 1309
Key: C Tempo: 130 Range: HC
Caller: Sleepy Browning LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do partner — promenade (Figure) One and three promenade halfway — down middle square thru four hands — right and left thru — veer to left — ferris wheel — centers square thru three hands — swing corner — allemande new corner — promenade.

Comment: A release that has a familiar ring of a few years back and is well done by Sleepy. A

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lot of words to use in short breaths. Dance seemed to move nicely with nothing too difficult. Usual Rhythmaires music. Rating: **

I'M GONNA FIND IT WHERE I CAN — Rhythm 122
Key: E Tempo: 132 Range: HE
Caller: Pat Barbour LE
Synopsis: (Break) Circle — left allemande — do sa do — left allemande — weave — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run — tag the line — wheel and deal — turn thru — left allemande — swing corner — promenade.
Comment: A rhythmic introduction to this tune with a fine guitar man. A good job by Pat with a lot of feeling being generated by him. Choreography is average but instrumental makes up for it. Some callers will handle this tune with success, others will not. Cue sheet states to swing corner in print out and Pat states swing own indicating partner. Rating: **

READY FOR THE TIMES TO GET BETTER — Rhythm 127
Key: E Minor Tempo: 128 Range: HB
Caller: Wade Driver LB
Synopsis: Complete call printed in Workshop.
Comment: Wade has been quite busy recording this month. The many very good releases make it a more difficult job to ascertain which one will be enjoyed the most. This release is good with average figure and half tag being the most difficult. Outstanding instrumental with a nice feel when dancing it.Rating: **+

YODELING KATY — Scope 635
Key: C Tempo: 128 Range: HD
Caller: Jeanne Briscoe LE
Synopsis: (Break) Four ladies chain — join hands — circle left — allemande left — allemande thar — forward two boys back in right hand star — shoot star — weave ring — do sa

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Comment: On intro into dance movement Jeanne seems weak but does not hinder the performance. She shows how the yodeling portion is properly executed on this western type tune. May be a little low in key range for men. Only a trial at the record store can tell. Alternate figure uses CALLERLAB experimental movement of stroll and cycle. Rating: *+

RHYTHM OF THE RAIN — Rhythm 125
Key: D Tempo: 130 Range: HC Sharp
Caller: Bob Baier LA

Synopsis: (Break) Circle — left allemande — do sa do — men star left — turn thru — allemande — swing own — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight

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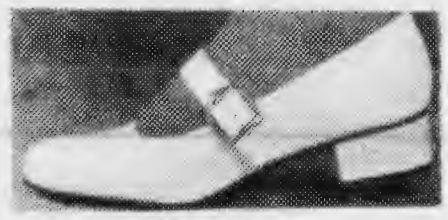
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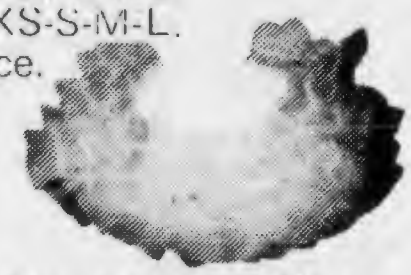
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chain four — swing corner — promenade.
Comment: Beginning of record was supposedly the sound of rain but was too weak to realize that was the endeavor. The circle left command by Bob was very weak and hard for dancers to catch. This release is also surprisingly competing with another company this month. Dancer appeal will determine its success. Good instrumental with a quick ending. Rating: **

RHYTHM OF THE RAIN — JoPat 102
Key: D & E Flat Tempo: 130 Range: HC
Caller: Bob Vinyard LA
Synopsis: (Break) Join hands circle left — reverse back single file — girls backtrack — turn thru — allemande left — weave ring — promenade (Figure) One and three flutter wheel — two and four rollaway half sashay — one and three square thru four hands — swing thru the outside — boys run right — slide thru — square thru three hands — swing corner — allemande left — promenade.
Comment: The label is reversed on this release. Different feel on the dance movement gave mixed reactions by dancers though they did not offer a negative response. Nice instrumental with a nice job by Bob. A relaxing dance for a middle of the evening programming. Rating: **

SUMMERTIME — Rhythm Records 126
Key: G Minor Tempo: 130 Range: HD
Caller: Wade Driver LD
Synopsis: (Break) Circle — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — do sa do corner — spin chain thru — girls circulate two times — turn thru — left allemande — walk by own — swing next — promenade.
Comment: Many releases by Wade Driver this month and this one is also nice to add to the record case. Not all callers will do justice to the

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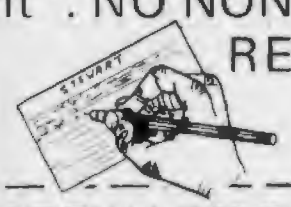


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recording as Wade does. An old established tune of this kind makes for good musical recollections. Figure and choreography is over used but satisfactory. Rating: **+

THE SHADOW OF YOUR SMILE — Rhythm Records 124
Key: G Tempo: 130 Range: HE
Caller: Wade Driver LE
Synopsis: (Break) Circle — left allemande — do sa do — men star left — turn thru — left allemande — swing — promenade (Figure) Heads square thru four hands — do sa do — curlique — scoot back — boys run — star thru — dive thru — square thru three hands — swing — promenade.
Comment: Excellent instrumental with well blended voices in background backup. Figure is average but lends itself well to music. Rating: **+

IT'S BEEN A GREAT AFTERNOON — Rhythm Records 123
Key: C Tempo: 130 Range: HD
Caller: Wade Driver LC
Synopsis: (Break) Circle — left allemande — do sa do own — men star left — turn thru — left allemande — swing — promenade (Figure)

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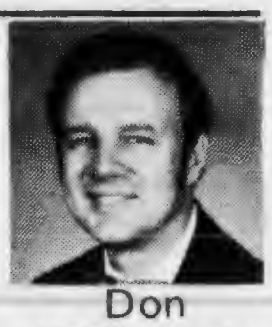


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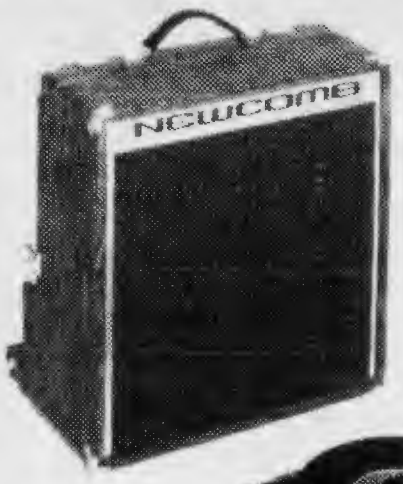
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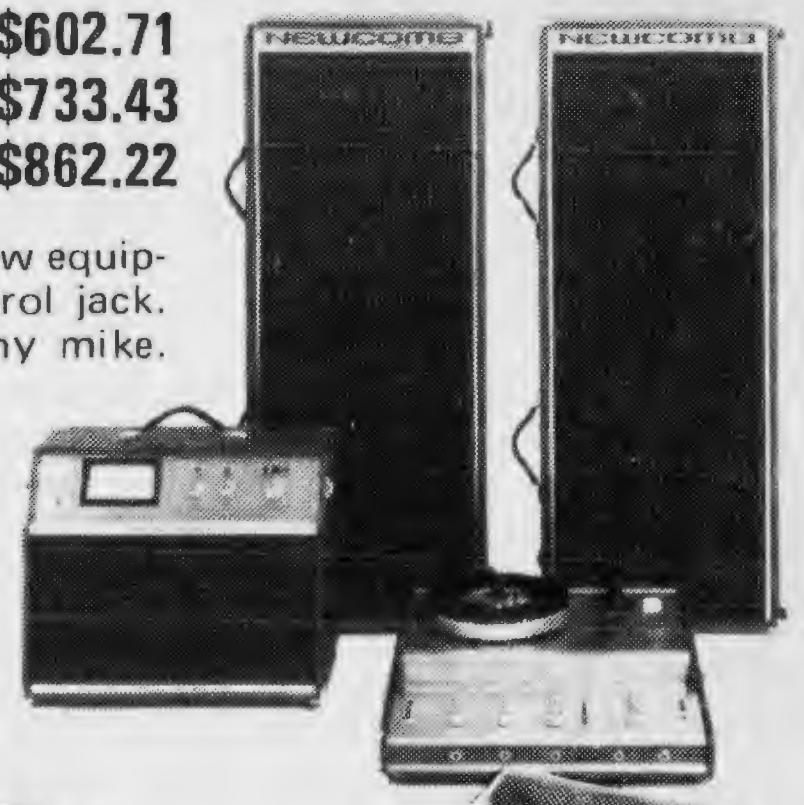
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NEW ON BOB-CAT

BC 105 Down On Bourbon St. by Bob
BC 104 Everything I Touch by Bill Barner
BC 103 Magic of the Rain by Bob
BC 102 Square Dance Man by Larry Letson

Head two couples promenade halfway — sides square thru four hands — right and left thru — pass thru — trade by — eight chain four — swing corner — promenade.

Comment: Two previous releases by other companies makes this one late but time will tell. This reviewer again goes out on a limb and hopes that callers will consider what they put on a record as far as word usage. The use of "hell raising time" and "nippin' on tequila," even if it is on original record should be considered changeable if it is not conducive to keeping square dancing on the level it is attempting to make for family recreation activity. A fine job by Wade and this can not be refuted on his recording. The other two callers recording this same tune used the words this reviewer is questioning. Rating: **

RAMBLING FEVER — Sun-Ra 1001
Key: A Flat Tempo: 128 Range: HD Flat
Caller: Jerry Rash LA Flat

Synopsis: (Break) Circle left — allemande left — own do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run — bend the line — right and left thru — flutter wheel full around — slide thru



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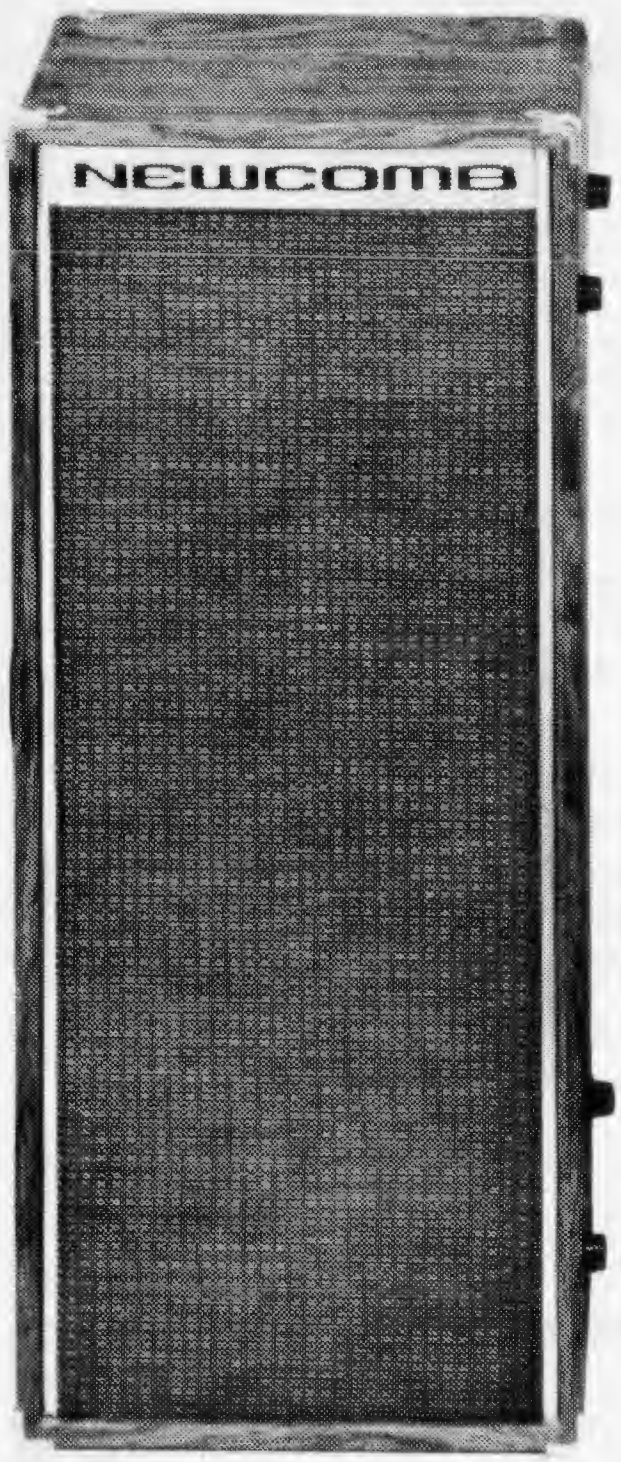

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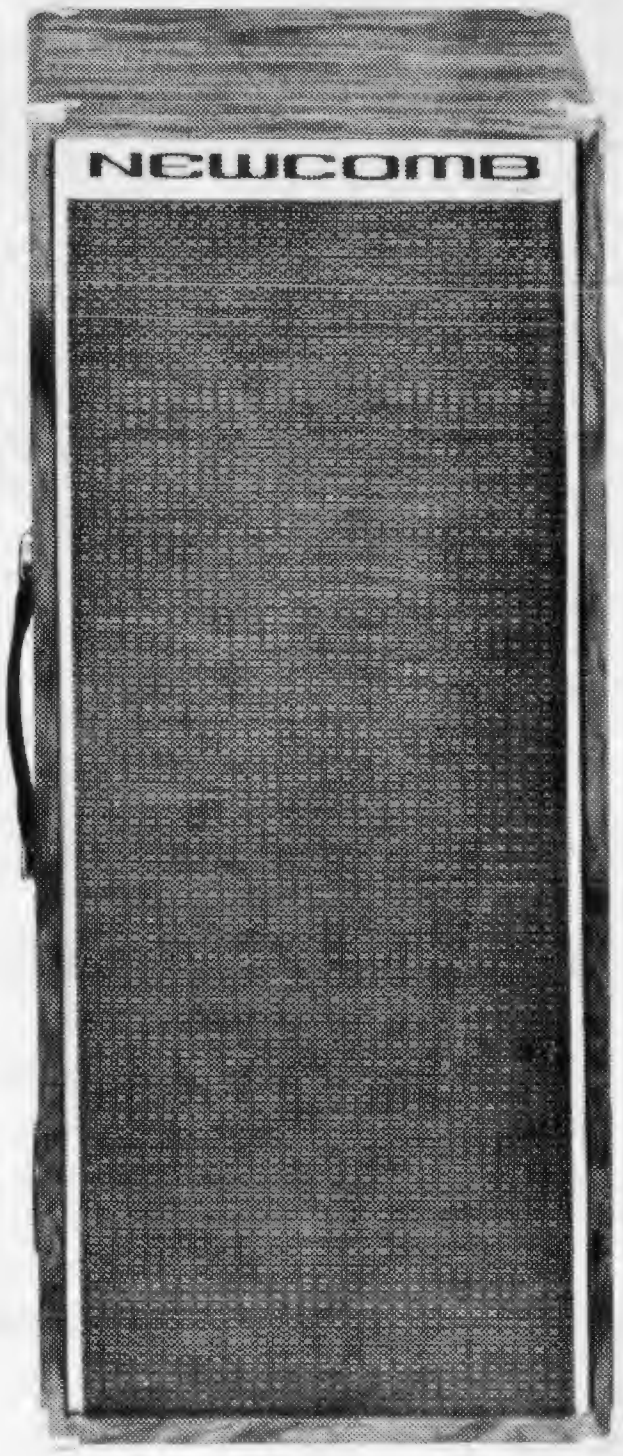
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— swing corner — promenade.

Comment: Good instrumental with strong beat emphasis. Added voices seem to add to the call without overshadowing caller's commands as is noticed in other releases at times. Figure average in content. Rating: **

BACK ON MY MIND AGAIN — Blue Star 2079
Key: D Tempo: 130 Range: HC Sharp
Caller: Marshall Flippo LD

Synopsis: (Break) Circle left — walk around corner — seesaw own — left allemande — weave ring — do sa do — promenade (Figure) Head couples flutter wheel — square thru four hands — do sa do — swing thru — turn thru — left allemande — do sa do — swing corner — promenade.

Comment: Flip just keeps rolling along finding tunes that most companies are not producing. You can always depend on being able to call his releases due to easy choreographic movements. The success of the releases are people enjoy dancing them without difficult figures. Rating: **

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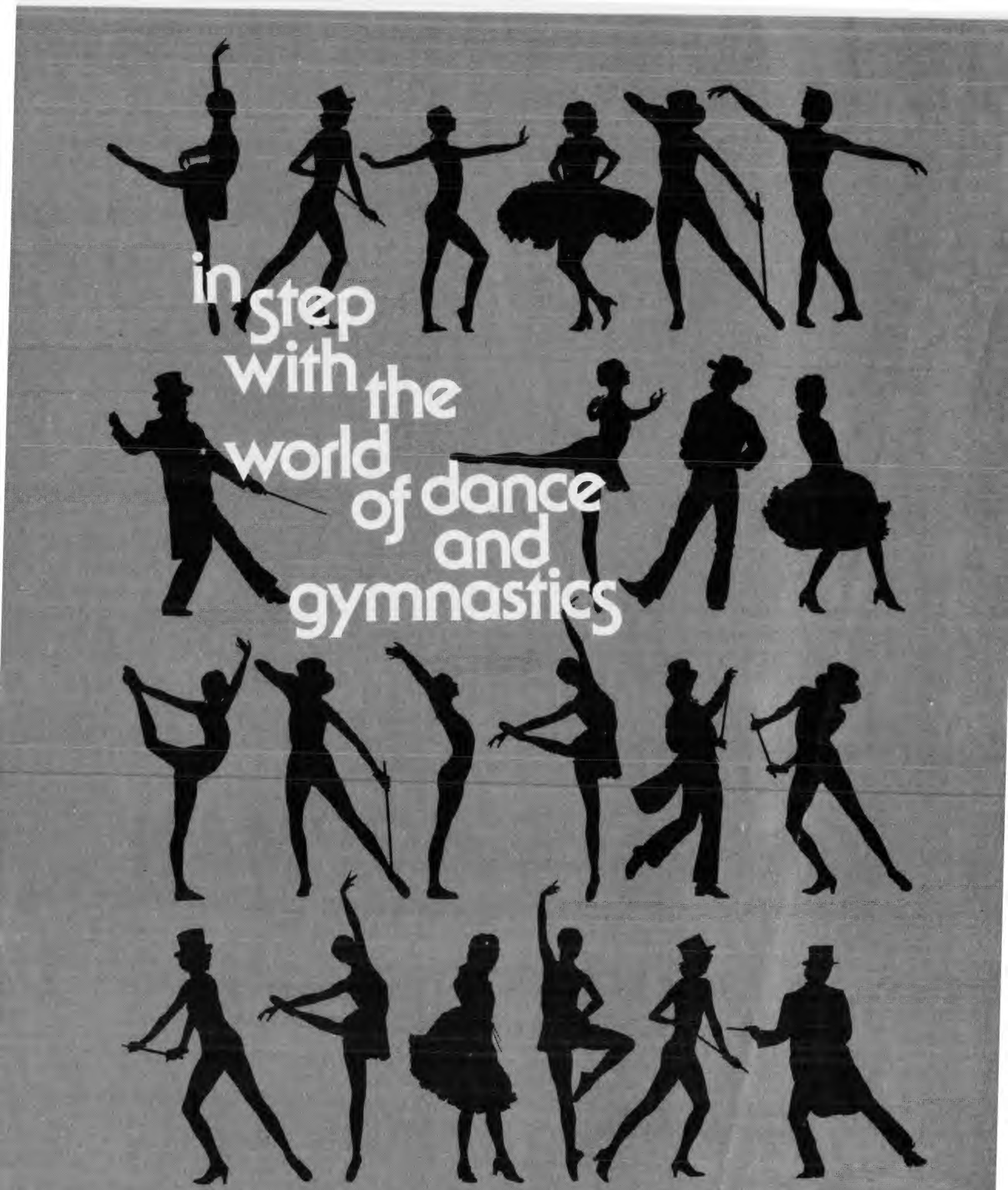
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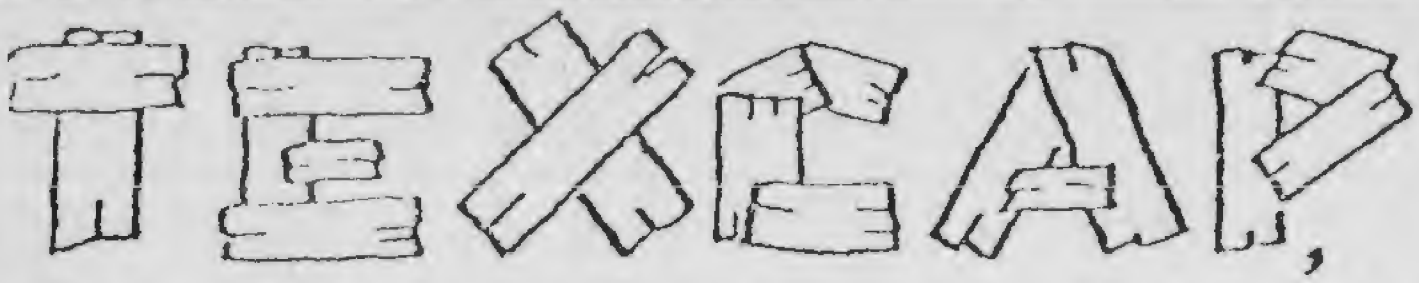
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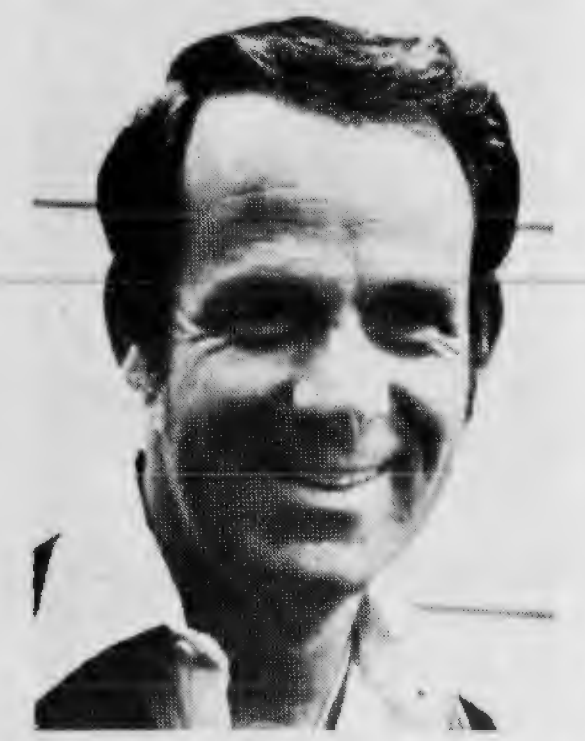
HOEDOWNS

BAN HO HOEDOWN — Scope 325
Key: A **Tempo: 132**
Music: The Country Players

SANS BAN HO — Flip side to Ban Ho Hoedown
Key: A **Tempo: 132**
Music: The Country Players
Comment: Ban Ho uses trumpets with a combination of minor keys that only a few special callers can handle. The music sounds jumbled and not too traditionally square dance music. This reviewer can be fooled but does not classify this as one of Scope's best. Sans Ban Ho is better than the flip side as it utilizes less melody line and more rhythm. The tune is not familiar but may be requested by some. It all adds up to one side having a melody line carried by an instrument and flip side rhythm. The second company this month to use this. Rating: *+

CALLERLAB PRESS RELEASE

CALLERLAB has been selected to conduct the Callers' Seminar at the National Square Dance Convention to be held in Milwaukee on June 28, 29, 30, 1979. The staff for



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S 303 **Lucky, Lucky, Lucky** by Ivan

LONE OAK

this twelve hour seminar includes some of the outstanding caller trainers in the business today. Coordinating the program will be John Kaltenthaler, the Executive Secretary of CALLERLAB. The other members of the staff include Jack Lasry, Chairman of the Board of CALLERLAB, Lee Kopman, Dave Taylor, Cal Golden, Stan Burdick, Herb Egender, Jon Jones and Jerry Schatzer, all members of the Board of Governors of CALLERLAB. Rounding out the staff will be Clint McLean, Cal Campbell and Ed Foote, all active members of CALLERLAB and their important committees.

The subjects that will be covered parallel the curriculum designed by CALLERLAB and will include six jammed packed sessions of two hours each. The sessions will be held daily from 9:00 to 11:00 AM and from 2:00 to 4:00 PM. Coffee and Danish will be available at the morning sessions.

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THANK YOU I.S.U.

Recently Bob Ruff, square dance consultant for schools, was invited to be a guest teacher at Illinois State University at Normal, Illinois. During his two-day visit he taught classes in square dancing and square dance calling. Also included was a session with the American Heritage Dancers. Dr. Gwen Smith and Dr. Carmen Imel of the I.S.U. Dance Department made all of the arrangements for this program.

THANK YOU IOWA

"How To Teach Square Dancing, Round Mixers, and Contemporary No-Partner Dances" was the theme of the workshop held recently at the Grant Wood Area Education Agency in Cedar Rapids, Iowa. Bob Ruff was invited to be the workshop leader. School teachers from seven counties in Eastern Iowa attended. Jon Meskimen, Physical Education Consultant for the Grant Wood Agency, coordinated this successful event.

THANK YOU FROM BOB RUFF

By means of this advertisement Bob Ruff would like to thank Dr. Smith, Dr. Imel, and Jon Meskimen. Similar workshops are available to schools and universities. Call or write for information.

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(**DATE BOOK,** *continued from page 37)*

June 1-3 — Weekend, Turkey Run State Park, Marshall, Indiana
June 1-3 — 16th Honeyland S/R/D Festival, Concord College, Athens, W. Virginia
June 1-3 — Mammoth Lakes S/D Festival, Warming Hut #2, Mammoth Mt. Ski Area, Mono County, California
June 1-3 — R/D Clinic, Durham Civic Center, Durham, North Carolina
June 2 — 5th Annual Summer Special S/D, Plains Elementary School, Timberville, Virginia
June 2 — 17th S/R/D Festival, Tarrant Co. Convention Center, Fort Worth, Texas
June 2-4 — Hummel-Dance, Sporthalle Wegenkamp, Hamburg, W. Germany
June 8-9 — Kampeska Kapers, Masonic Temple, Watertown, South Dakota
June 8-9 — S/R/D Festival, Huntingdon, Pennsylvania
June 8-9 — 25th Annual S/R/D Festival, Gunnison, Colorado
June 9 — State Convention, Von Braun Civic Center, Huntsville, Alabama
June 9-10 — 12th Annual Gold Digger's S/D, Miner Breakfast and Gold Panning, New Community Center and Diggins, Yreka, California
June 15-16 — 15th Annual S/R/D Festival, Ricks College, Rexberg, Idaho
June 15-16 — Buckeroo S/D Roundup, Roseburg, Oregon
June 15-17 — So. Cariboo S/D Jamboree, 100 Mile House, B.C., Canada
June 15-17 — 1st Annual Yearling Weekend, East Hill Farm, Troy, New Hampshire
June 16 — Jamboree, Recreation Center, Romeoville, Illinois

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FOR INFORMATION CONTACT:
Ray and Afton Granger, 7006 Rattlesnake Rd., Missoula, Mt. 59801
(406) 549-4771
Dance Center (406) 273-0141

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Album	
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	Rounds
RR-502	**Brown Eyes Blue** By Dave & Nita Smith
	Hoedowns (New)
RR303	**Smooth 'n Easy/Hot 'n Sassy**
	Singing Calls (New)
RR-117	**All Wrapped Up In You** by Wade Driver
RR-118	**I'm Just a Redneck in a Rock and Roll Bar** by Wade Driver
RR-119	**Good Hearted Woman** by Wade Driver & Pat Barbour
RR-120	**Expert At Everything** by Kip Garvey
CD-210	**What If We Were Running Out of Love** by Les Main
CD-211	**Don't It Make Your Brown Eyes Blue** by Rusty Fennell
CD-212	**Mexican Love Songs** by James Martin
CD-213	**I've Been to Georgia on a Fast Train** by Tony Sikes
CD-214	**Old Time Loving** by Mike Litzenberger

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June 16-17 — State S/D Federation Convention and Annual Meeting, Rochester, Mn.
June 21-23 — 13th National Challenge Convention, Holiday Inn, Butler, Pa.
June 22-23 — 29th State S/D Festival, Community College Gym, Edmonds, Wa.
June 22-24 — 5th Annual June Jump, Grade School Gym, Osburn, Idaho
June 24-25 — Campers' Trail Dances, Kiesler's Clear Lake Campground, Waseca, Minnesota
June 24-27 — Trail In Festival of Stars, Interlaken Lodge/Villas, Lake Geneva, Wi.
June 25 — Trail In Dance, Peotone Fairgrounds, Peotone, Illinois
June 26 — Trail End Dance, Jeffery School, Kenosha, Wisconsin
June 27 — Single Square Dancers' Trail End Dance, Memphis, Tennessee
June 28-30 — National Square Dance Convention, MECCA, Milwaukee, Wisconsin
June 30-July 7 — Caravan of Campers S/R/D Week, House of Roth, Clementsport, Nova Scotia, Canada

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JULY 27 AND 28, 1979, RAPID CITY, SOUTH DAKOTA

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- **Round Dance Workshop Saturday, July 28 A.M. Johnny LeClair.**
- **Square Dance Workshop, Saturday, July 28 P.M. Both Callers.**
- **Dancing, Rushmore Civic Center, Saturday Evening. Both Callers.**
- **Afterparty, after Midnight.**

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The S/D Shopper's Mart

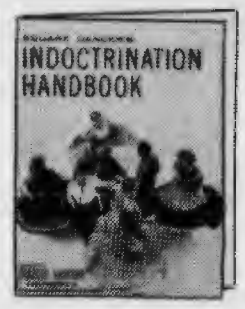
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1 2 PLUS



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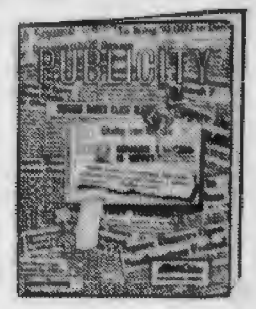
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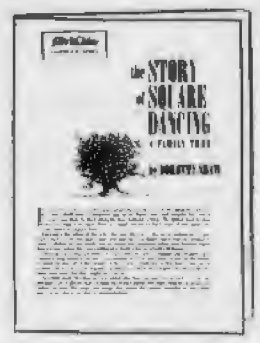
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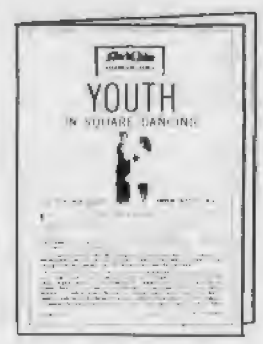
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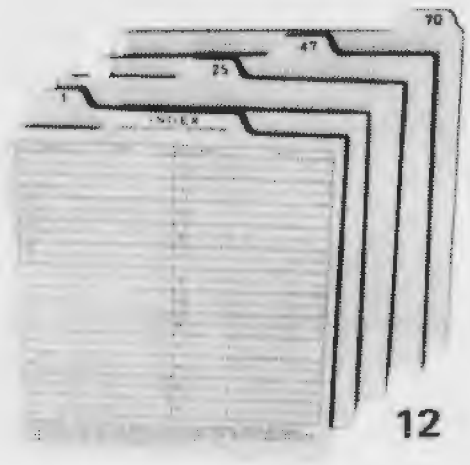
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HANDBOOK LIBRARY

1. Basic Movements (30¢ each, $20.00 per 100)
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Plus Movements Handbook (30¢ each; $20.00 per 100)

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9. Youth in Square Dancing (50¢ each)
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11. Paper record sleeves (not shown) ($8.00 per 100 plus $2.00 postage)

12. Record case index divider cards ($3.25 per set plus $1.50 postage)



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16 17



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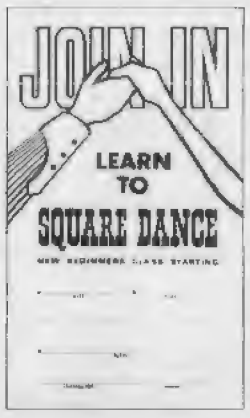
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13. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.25; Add 25¢ for each additional binder)

14. Non-Dancer Promotional Four-page Flyer ($3.00 per 100; $20.00 per 1000) (Postage $1.00 per 100)

15. Basic Check Lists — Corresponding to the 2 Basic Handbooks ($1.00 per dozen) (Postage 40¢)

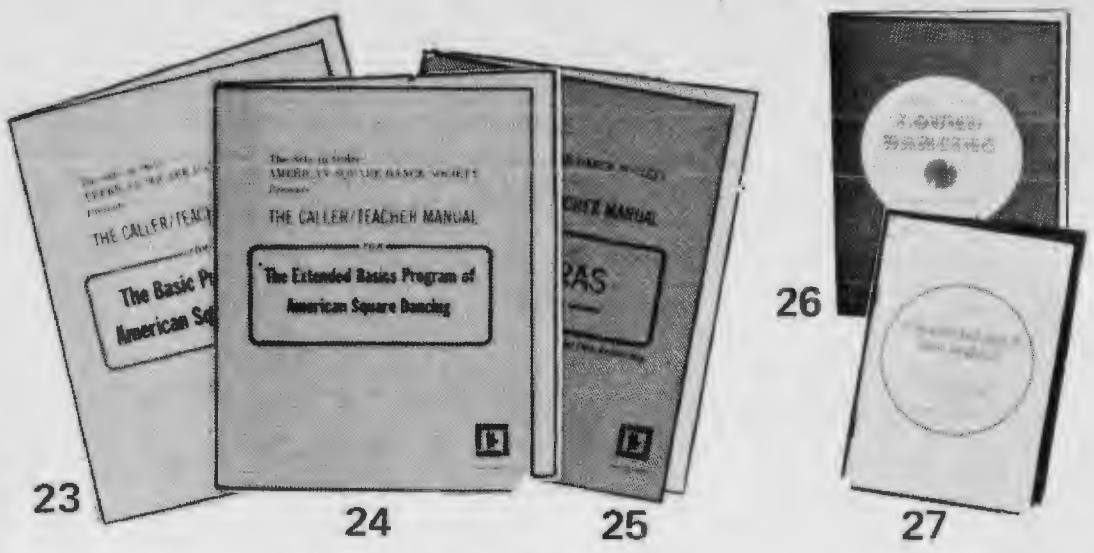
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($2.75 plus $1.25 postage; total per can $4.00)
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21. Learn to Square Dance Poster (black & white) $1.00 per dozen; minimum order 12) (Plus 50¢ postage per dozen)

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23 24 25

26 27

23. Caller/Teacher Manual for the Basics ($5.00)
24. Caller/Teacher Manual for the Extended Basics ($5.00)
25. Caller/Teacher Manual for Contra Dancing ($5.00)
26. American Round Dancing – Hamilton ($2.50)
27. Round Dance Manual – Hamilton ($5.00)

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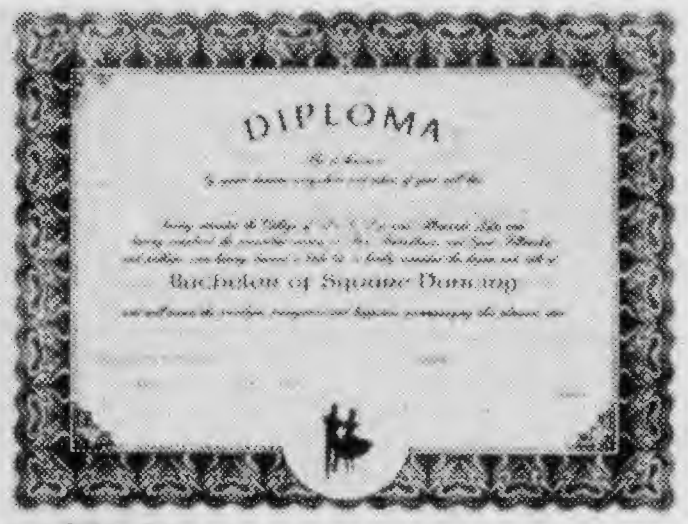
ALL HANDBOOKS (1-9) 1 book 20¢; 2-10 50¢; 11-30 85¢; 31-50 $1.00; 51-100 $1.90; Over 100 $1.90 plus 1¢ for each additional Handbook

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NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.



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28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)
29. Round Dance Diplomas — Minimum order 10 (10¢ each)
30. Microphone Cozy ($7.80 plus $1.00 postage)

The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $5.95 each. LP 6001 - Level 1; LP 6002 - Level 2; LP 6003 - Level 3; LP 6501 - Party Dancing to Level 1

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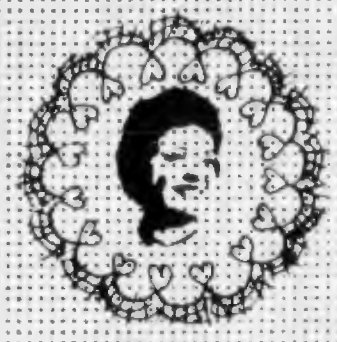
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fashion feature



"O Wind, if Winter comes, can Spring be far behind?" Not far, when you're dressed in this lovely light-green dotted Swiss cotton/polyester square dance dress as is our model and designer Mary Belle Robbins. A veritable breath of spring, the dress is trimmed in an eyelet of the same color and accented with a black velvet ribbon. The skirt has 12 gores and is gathered. The bodice and sleeves are Simplicity 8875, but check the current Simplicity 6452 which could be adapted equally well.

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